

THE MYSTERY STATION DISCLOSED.



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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, November 1st.

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IMPORTANT TO READERS.

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Fewer Stations—More Power.

By P. P. ECKERSLEY.

WE, which means all countries, have now reached a stage in broadcasting when its future, from the engineering point of view, may have to be re-considered in the light of all that experience has taught us. Great services have been built up in many countries; the value of wireless for entertainment and educational purposes is acclaimed on all sides; listeners everywhere are numbered by their millions; but, even so, the technical organization of these services has always been mainly experimental. And if we are to profit by what are now known to be certain unalterable truths, we must review our position and discover how far we are on the right lines.

During the past few months Europe has done a lot of stock-taking of its broadcast situation. From this, certain facts emerge which cannot be ignored if broadcasting is to develop as it should do. I will go farther. The very existence of broadcasting, in my opinion, depends on the ability of everyone concerned to tackle any situation which hinders progress as and when it arises.

Two fundamentals must always govern any policy of broadcasting; one is to give everybody in every country an adequate service on the cheapest and most easily controlled receiving apparatus, and the other is that no service must ever be allowed to interfere with another. There is no other way of using wireless to its fullest extent for the masses.

Hitherto, each country has, quite rightly, undertaken to fulfil the needs of its own inhabitants. It could not have been other-

wise, and on these lines some very efficient systems have been brought into existence. But we have now come to the time when, so far as Europe is concerned, it seems that the systems of each country must be remodelled on the lines of one super-scheme for the whole Continent. You all know what I am going to tell you:—that there is not, and never will be sufficient room in the ether for all the broadcast stations we have got in Europe to-day, without going into the question of finding places for many more which we should all like to erect.

I have previously told you that the future of broadcasting may have to be considered in terms of fewer and more powerful stations and the purpose of this article is to outline how this might be carried out. Its basis must, of course, be one of permanency and, because of this, it must be largely governed by international considerations. For this reason, I think it is more than likely that the first real move will be made in America—that is at the World's Wireless Convention which will probably take place at Washington in the late spring of next year.

A good deal of "feeling the way," as it were, will be done in Europe between now

(Continued overleaf in column 3.)



Captain ECKERSLEY.

Building Radio Programmes.

A Peep Behind the Scenes.

THIS and every other issue of *The Radio Times* contains eighty-four broadcast programmes.

Have you, as a listener, ever considered how all these programmes are built up, and the vast amount of work entailed to let you know in advance every item from every station as they are given for several hours each day for a whole week?

Programme building on such a colossal scale is a highly specialized job, calling for a great deal of skill and training. By no means is it the mere mechanical registration of names of the artists and items.

Striking A Fair Balance.

First of all, there is not yet an established criterion or a common standard whereby the artists can be readily judged as suitable for wireless broadcasting.

Every detail in every programme has to be considered on its individual merits, as well as its bearing on every other item.

Altogether they must constitute such a form of entertainment as will be acceptable to every section of listeners. At the same time, they must strike a fair balance between the "high-brow" and "low-brow" elements without prejudicing the fundamental ethical and educational ideals which form the essential criterion of our programme building.

Two factors—transmission and publication—govern the preparation of our broadcast programmes. Each is as important as the other.

Let us take you through the various stages as they occur. The task is by no means easy.

Where Plans Are Mapped Out.

The genesis of all programmes is the Programme Board, which meets every Tuesday at the Head Office. Here plans are mapped out and suggestions discussed for the week's programmes which will be broadcast six weeks later. Representatives of all departments are present. Programmes, to some extent or other, are the concern of everybody.

A certain proportion of each week's programmes is broadcast simultaneously from all stations. These items may originate from any station, and it rests primarily with the Programme Board to decide, on the grounds of technique and general interest, those items which are to be treated in this way.

But there are also other details to consider. The availability of the necessary land lines is one. Even for very important occasions we are not able to get land lines whenever we want them.

The ideas of the Programme Board are reduced to the form of skeleton programmes, and these are sent to all stations on the following day.

They constitute a basis on which station directors and their staffs build up their own programmes for the week in question. Roughly, ten days is allowed in which to finish this work.

Many Cocks, But Good Broth.

Then one morning we find the results of the concentrated efforts of the Station Directors dumped on Headquarters again. Now the real work begins.

For the next five days these first-draft programmes are carefully scrutinized; first by the Organizer of Programmes, then by the Director of Music, the Director of Education, the Dramatic Producer, the Presentation Department, and others, as it specially concerns them. Lastly the Secretarial Department, anxious that no questions of copyright shall be overlooked, may have something to say.

The comments and suggestions of all concerned are sent back to the Station Directors, who make the necessary alterations. This procedure provides a check both on the ethical and educational standard and on the average artistic excellence of the programme submitted.

Finally, after more specialized work in preparing the programmes for publication, such as the selec-

tion of titles and sub-titles, and special type-faces for important items, as well as editing them to fit available space, you get the final result as embodied in the well-balanced, co-ordinated, and trustworthy form given in *The Radio Times*.

This is a broad outline of what takes place in programme building.

But there is more to tell about the preliminary stages which is interesting. Let us, then, go back again to what happens during the ten days when each Station Director is working on the skeleton programme sent by Headquarters for him to fill in.

He starts with little to guide him. Ordinary comparisons with theatre, music-hall, and concert programmes are practically useless. The whole facilities of the entertainment industry are not at his disposal. The number and types of artist he can select from are limited.

Constant Experiments.

Many artists of distinguished reputation on the stage or the concert platform are unsuitable for broadcasting. Peculiarities of voice and communication disqualify some; psychological grounds bar others.

It happens not infrequently that artists and actors, eminent on the stage, are so disconcerted by the novel absence of a visible audience that their performances before the microphone are defective. Here is an early problem calling for highly specialized skill.

Of the items themselves—musical, literary, and educational—there is much which requires keen discrimination in the light of the special considerations governing broadcasting. Revisions and adaptations of musical scores and talks have regularly to be undertaken.

We are building up a distinctive school of radio dramatists and composers who can consistently supply us with material which can almost entirely be conveyed through the ear without requiring any visual effects. At present, a considerable responsibility in altering and editing material devolves on the Station Programme staffs.

In addition to all this, there is the necessity for constant experiments being made in the form of tests and rehearsals to find out the suitability of new suggestions and ideas.

Only the closest liaison between every department enables all these things to be successfully accomplished.

P. W. D.

"The Prince of Wales' College at Achimota on the Gold Coast," will be the subject of a special talk to be given from London Station on Sunday afternoon, November 1st, by Dr. J. E. K. Aggrey, who is the chief of staff at the college. This college is a great educational experiment made by the Government in West Africa for the higher education of the Negro race in their own country. Dr. Aggrey, who has been described as the greatest living African, is a pure-blooded Fanti, his ancestors for generations having been spokesmen or chancellors to a line of kings. Trained in America, where he obtained his Ph.D. at Columbia University, and receiving teaching experience both there and in Africa, he is a keen psychologist whose motto is "Co-operation of the black and white races for the good of both."

It is interesting to remember that when the Prince of Wales laid the foundation stone of this, his own college, at Achimota, he had an hour's talk with Dr. Aggrey.

EXPERIMENTERS in poetry reading have been so successful hitherto that the B.B.C. has decided to continue them. By way of variety, these poetry readings in future will be undertaken by more than one interpreter.

Fewer Stations—More Power.

(Continued from the previous page.)

and then, but the whole question to my mind is so important that the opinion of every nation must be taken in order to arrive at a condition of things which should be satisfactory and lasting.

The first thing to decide is exactly how many stations there is room for in Europe, and then apportion to each country a number which can meet the requirements of all its inhabitants. I have indicated that most countries should, on a theoretical basis, have fewer stations than they have at present; but this does not mean that ten of every twelve existing stations will be closed down.

Take the case of Great Britain. We have now twenty-one stations, including the high-power station at Daventry. Suppose, under a properly considered international scheme, we were asked to accept sixteen. How could this number be made to fulfil the requirements of our ten million listeners, and at the same time enable us to continue building and developing our service according to the ideals we have set ourselves?

Again, in my opinion, there is only one way. That is to divide up the country into regions and to erect stations which would adequately cater for the demands of all listeners within each area. There would possibly be ten main regional stations, including Daventry, to serve England, Scotland, and Wales. The power of most of these would have to be in the neighbourhood of 20 kilowatts, except, perhaps, one station for the West of England where it would be neither necessary nor desirable to discriminate electrical energy in such quantities that most of it would be wasted over the English and Bristol Channels.

The sites for these stations would be outside, and not inside cities, like they are at present. Thus "reachers out" would not be overwhelmed. This might give each an effective crystal range of between seventy and eighty miles. On a one-valve set their range would probably be 150 miles, so that practically every listener would get the choice of at least one, and perhaps three or four, alternative programmes.

Five of the remaining stations would still be of the low-power type; their function would be to meet special requirements, or cater for some awkwardly situated little bit of territory that might otherwise have cause for complaint because its listeners were outside the equivalent range of regional stations.

The remaining station would also have special functions. We cannot under any scheme neglect to provide facilities for linking up the Dominions and other countries with our own services, and this would, doubtless, be its principal use.

It is quite possible under a scheme such as I have outlined that some stations which we now call relays will take over the duties of a whole region; but there are all considerations for the future. The main essential of our scheme is that every listener shall be better, rather than worse off, as regards the strength of signal he may receive.

And there is another important point which must never be lost sight of—that local interest in a broadcast system is one of the greatest assets to the success of the service as a whole. This interest must be extended in every possible way.

Briefly, that is the basis of a scheme discussed for the moment purely academically. Its advantages would be considerable. To begin with, there would be no jamming between one station and another, and reception generally, both as regards range and quality would be greatly improved. New crystal areas would be added, and the programmes, item for item, would tend to improve, because there would be greater competition between all sources of supply. Other essential wireless services would benefit for the reason that not only would there be fewer broadcast stations in Great Britain, but also throughout Europe generally.

Official News and Radio Gossip.

A Radio Festival.

THE week beginning Sunday, November 8th, will be the first radio festival week of British broadcasting. This synchronizes with the third birthday of the B.B.C., which falls on November 14th. During the week the maximum endeavours of the B.B.C. will be put forward to produce programmes of distinction, variety, and artistic unity. The prospective arrangements are indicated in our Stop Press News on pages 259 and 260.

Armistice Celebrations.

On November 11th, many special services are being broadcast from the stations to celebrate the anniversary of the signing of the Armistice. At Edinburgh, the speeches at a great Remembrance Day Meeting in the Usher Hall, given by Earl Haig, Earl Jellicoe, and Lord Sands will be broadcast during the evening. The Lord Provost of Edinburgh will be in the chair.

Dr. W. B. Ross, Mus. Doc. (Oxon), F.R.C.O., is the organist on this occasion, and the bands of the 1st K.O.S.B. and 13-18th Hussars will also take part, together with the choir, under the direction of Mr. James Moodie.

Bishop's Address.

A special Armistice service will be broadcast from the Plymouth Studio after the Time Signal has been given and followed by the two minutes' Silence. The Bishop of Plymouth will give a short address, which will be followed by the sounding of the "Last Post." The proceedings will be appropriately concluded by choral items from a ladies' choir and "Réveillé."

The special service on November 11th in the Victoria Hall, Hanley, will be relayed by Stoke-on-Trent Station, while the Dunder Station will relay the sixth anniversary service from St. Mary's Parish Church, from 11-2 to about 11-30 a.m.

At Leeds, the chimes from the Town Hall clock will be relayed at 11.0 a.m., and after the two minutes' Silence, the "Last Post" will be relayed and followed by the National Anthem rendered by the Leeds City Police Band.

"Mercurial Mary."

It is probable that on Friday, November 27th, at about 9.15, an excerpt from *Mercurial Mary*, now running at the London Hippodrome, will be broadcast simultaneously through all stations.

A Coates Symphony Programme.

On Tuesday, November 24th, a special symphony concert of Wagnerian music will be conducted by Mr. Albert Coates, whose experience in connection with Wagner productions is well-known. The following items will be included: *Overture, Tristan und Isolde*; *Duet from Act II, Tristan und Isolde*; *Prelude to Parsifal*; *Siegfried's Journey to the Rhine*, and the *Love Duet and Finale from Siegfried*.

New College Chapel.

On Sunday, November 29th, between 8.30 and 9, it is proposed to broadcast simultaneously through all stations the unaccompanied singing at New College Chapel, Oxford. This singing at New College has enjoyed an international reputation for many generations.

News For Dance Lovers.

It will be good news to those listeners who have for some time past been pining for more dance music by radio to hear that Daventry will broadcast dance music every Monday, Wednesday, and Friday, beginning on November 2nd.

A Special Savoy Concert.

A special concert for broadcasting will be provided from the London Studio by the Savoy Orpheans' Augmented Symphonic Orchestra on Wednesday, November 4th, from 9 to 10.

The Mystery Station.

It might be well, before rumour has time to organize a whole system of phantom broadcast stations, that we should at this stage give a few details of what has been referred to as the Mystery Station.

During the last two or three weeks, many people have heard speech and music sent out by a powerful transmitter, giving its call sign as "5GB," though no official notification of who might be conducting these operations had been made. Naturally, listeners are a little puzzled about it, and particularly that signals of such strength should be associated with a call sign which, according to the appropriate books of reference, consists of the identification numerals allotted to a wireless amateur in Liverpool.

In a recent issue *The Radio Times* mentioned that a series of experimental tests had been arranged by engineers of the Post Office and the B.B.C. in the use of ten kilowatts for transmitting purposes. The signals referred to from station "5GB" are a development of that idea.

"5GB" and Chelmsford.

Presumably, the Liverpool amateur who previously used this call sign has given up his licence, or has now another wireless identity. The Post Office has allocated "5GB" to the B.B.C. engineers for an experimental set which has been installed at Chelmsford. Tests have been made from there for a few hours on specified days.

It is, of course, essential in broadcasting that the engineers should have some idea as to the possible performance of different types of transmitters working on the shorter waves, and considerable experience has already been gained with sets using power between one-quarter and three kilowatts. A good deal of information has also been discovered on the subject of shielding by steel frame buildings of long distance reception, night distortion and so on, but it was also necessary to explore still further afield.

Possible Jamming.

One of the principal objects of the present tests is to find out what might be the expected daylight range of a ten kilowatt station to crystal and single valve set owners. A study of harmonics has also been made to see whether such a station might interfere with existing services, while possible jamming on the fundamental wave-length has also been investigated.

It is too early yet to talk about results, but those who have heard "5GB" and wondered what and where it is will be glad that the mystery is now solved.

A Radio Circle Concert.

A short concert, to be given entirely by members of the Radio Circle, will be broadcast from Stoke-on-Trent Station on Tuesday, November 19th, from 6 to 7 p.m. It will include violin and vocal items, and several choral songs. For some weeks past the Radio Circle Choir have been practising on Saturday afternoons under the direction of Mrs. Thomson, the lady organizer, and this will be their first broadcast performance. It is hoped that several more concerts of this nature may be arranged, but this depends on how much talent is forthcoming. Any Radio Circle member who is anxious to broadcast, should pay a visit to the studio on Saturday afternoon.

St. Cecilia's Day.

Blind artists will provide the entire programme from the London Studio on the afternoon of Sunday, November 22nd, which is the Festival Day of St. Cecilia, Patron Saint of the blind, as well as of music, though her connection with the blind is not clearly traced, except that according to the old chronicles, she was herself sightless. Captain Ian Fraser, M.P., Chairman of St. Dunstan's, will act as announcer, and the artists, who

have not yet been definitely selected, will consist of singers, a pianist, a violinist, and the organist and chorus of St. Dunstan's Singers, who will take the place of an orchestra.

Arrangements are also being made to broadcast portions of a concert to be given on behalf of the funds of St. Dunstan's Hostel for Blind Ex-Servicemen, on December 17th, from an outside hall.

Some Important Forthcoming Talks.

Listeners can look forward to some specially attractive talks during the week beginning Sunday, November 15th. The Air Minister, Lieut.-Col. The Rt. Hon. Sir Samuel Hoare, C.M.G., M.P., will give a talk on "Aviation" on November 17th. The sixth Assembly of the League of Nations will be described on November 17th by Mrs. Hugh Spender, who has recently returned from Geneva, and Mr. F. C. Linfield, formerly M.P. for Mid-Bedfordshire, who was one of the members of the Government commission who visited East Africa last year, will give an account of his impression of the country and its people on November 18th. On Saturday, November 21st, Mr. Cherry Kearton, whose photographs and lectures on birds and Natural History in general are so popular, will talk on "Some of My Pets."

League of Nations Meeting at Bournemouth.

On Friday, November 20th, at 8.15 p.m., the speech of Admiral Mack Kerr, C.B., C.V.O., will be broadcast from the Town Hall, Bournemouth, on the occasion of the Armistice Week Meeting of the Bournemouth Branch of the League of Nations Union. The Mayor of Bournemouth will be in the chair.

The Power of Colour.

In view of the prominence at present being given to the effects of colours and their healing properties, the talk on "Destructive Colour in Nature," which the Rev. J. C. C. Cumming, M.A., will give from the Hall Studio on Friday, November 13th, should be of particular interest.

Play Your Cards Better.

By way of experiment, the B.B.C. has arranged with a leading authority and writer on auction bridge to give a series of talks about the game. "King of Spades" is a title which hides the identity of this expert, whose aim it is to treat the subject in such a manner that the talks will interest both the beginner and the more advanced player.

For the present, it is proposed to limit these to a series of four, given at monthly intervals on the following Tuesdays at 4 p.m.: November 10th, December 8th, January 5th, and February 2nd. If this series should prove acceptable to a sufficient number of listeners, it will be extended and the talks will be given at shorter intervals.

A Novel School Transmission.

For Friday, November 13th, the Cardiff Station has arranged a novel educational transmission from one school to many. Mr. Warwick Braithwaite, with the Station Orchestra, and Mr. Henry St. John, are visiting the Boys' Secondary School at Canton, Cardiff. The programme will consist of a number of orchestral items with movements from Haydn's popular "Surprise" Symphony, and Schubert's famous "Unfinished" Symphony. A descriptive talk on the various instruments and instrumental families of the orchestra will be given by Mr. Braithwaite, and also illustrations of the notes and combinations produced by the different units in orchestral work. In addition to the musical lesson, Mr. Henry St. John will give a short dramatic recital. There can be no doubt that delivering the lesson before a class of actual scholars will be a real help, both to the lecturers and to the scholars listening by wireless in the distant schools.

Our Point of View.

The European Family—Touring With Your Set.

PEACE AND RADIO.

THE following is an extract from a message broadcast from London on Sunday evening, October 18th: Before we close down I should like to remind you that in the foreign news of yesterday and to-day there is matter for renewed hope and confidence that will affect not only nations, but homes, not only the politicians, but the people.

Since 1914, the European family has been divided, its members fighting one another, hating one another, lying about one another. Seven years ago there was an armistice and a kind of peace that brought no satisfaction to the victors and infinite bitterness to the defeated. Seven more years of hatred have passed like a nightmare. And now it seems as if the evil years are going to pass away. One who has spoken with many of the wisest publicists of the day believes that those five Pacts of Locarno contain the germ of reconciliation for Europe.

We must not be too sanguine. We do not suppose that 500 pacts would exorcise at once the contentious spirit from the hearts of mankind. But if, as it seems, that endless quarrel has at last been settled, if Germany has decided to re-enter the family of Europe and take her place in the League of Nations, if arbitration is now established under guarantee for adjusting future disputes, then it would seem that we and our children may look forward to at least a generation of peace.

The post-war map of Europe has now received sanction under guarantees. Germany has now made her own peace with her neighbour, and has set her hand to these pacts under the Presidency of Hindenburg. A cynic might say that it was only severe financial pressure and not any change of heart which has led the Governments of Europe to this happy conclusion. Peace is blessed under whatever guise she comes. At any rate, the Wireless Voices which have now attained no small influence will always be on the side of reconciliation and international understanding.

Wireless has no frontiers and no traditions of hatred or mistrust.

ORDER IN THE ETHER.

WE did not promise that the first "Round the Continent" programme would be an artistic success. As the event turned out, however, several of the foreign stations came through reasonably well, and, as a technical experiment, this "rebroadcast" was eminently successful. Given a clear ether, and an observed distribution of wave-lengths, there is now no technical obstacle in the way of the satisfactory exchange of programmes between even distant countries. A difficulty at the moment is the delay in the application of the new wave-length scheme for Europe outlined at the recent technical conference at Geneva. We hope that the application of this, or some equally efficient scheme, will not be deferred indefinitely.

The next step forward with international broadcasting is to produce an artistic success, but before this can be done, there must be order and discipline in the ether.

WIRELESS WAYFARERS.

IF Mark Twain could revise his "Innocents Abroad," he might be disposed to equip them with a portable wireless receiver. Wireless research and manufacture have now provided us with several efficient types of portable receivers at moderate prices. During the past holiday season there was evidence for the first time that portable receivers were not uncommon among holiday-makers. In previous years only a few amateurs and enthusiastic experimenters took portable receivers with them on holiday, but this year the practice has spread considerably.

Judging from numerous interesting articles appearing in the columns of our contemporaries, the wireless wayfarer is now taking his place in journalism. We have seen accounts of wireless tours in Germany, Italy, Spain, France, Brazil, the Argentine, and, of course, the United States and Canada. It is encouraging to us to note that almost invariably it is one or other of the British stations that has given the most pleasure and the most consistent results to peripatetic wireless wayfarers on the Continent.

While we agree that those whose business is connected with wireless and broadcasting might not be disposed to regard this as an ideal holiday pastime, we believe that, for the vast majority of holiday-makers who have very little opportunity to experiment with wireless or study broadcasting throughout most of the year, the idea of taking inexpensive portable receivers on holiday should be most acceptable. Incidentally for those who go to the Continent it will provide an opportunity to test the comparative merits of the various programmes.

A NIGHTMARE.

THE factor of obsolescence is a nightmare to progressive broadcasters. On the technical side it is literally true that transmitting apparatus regarded as up-to-date six months ago is now woefully behind the times. On the programme side, likewise, efforts of the early summer already seem to belong to a remote and somewhat distant past. Replacement, development, improvement—the breaking of new ground both technically and artistically—this process requires a great deal of money and a great deal of restless energy, and still we are only beginning.

There is a much heavier price to pay both in money and in effort before the British broadcasting service attains the goal at which we aim. We must continue the development of the new art; even at the risk of scrapping the whole of our present system, we shall make at least two programmes available on the cheapest and simplest apparatus to practically the whole of the population of England, Scotland, Wales, and Northern Ireland. We must try to make the Dominion and foreign programmes available to all listeners. And it is significant of the boundless possibilities of the art that as each objective is reached, others challenge even more urgent attention.

Wireless Wisdom.

Points From Talks.

Tempting the Unknown.

A FAMOUS American writer has crystallized the secret of the fascination of angling in the following words: "There is nothing that attracts human nature more powerfully than the sport of tempting the unknown with a fishing line," and we anglers, and some others, who are toying with the idea of becoming anglers, realize that this is entirely true, but when you add to this fundamental fascination the little gamble of the draw for pitch or place—which is the characteristic feature of the "pegged-down" match, and of course the definite time limit, you have developed a sport, which appeals to the natural sporting instincts of the Britisher, for in the element of luck, there is that true essential of real sport which equalizes chances and which gives to the duffer or the beginner a possibility of winning.—F. H. Heard on "The All-England Angling Championship."

In modern warfare, the battle is one of wits and he who first contrives to outwit the other is the one who takes the odd trick.—H. W. Shepherd-Walwyn.

Nothing New.

THE farther you go into primitive life, the more you see that the business of home making has really very few variations. You may make your bed in a hole in the ground or in a magnificent palace—but you or somebody else has to see that that bed is there night after night. And though you may cook your husband a stew in an electric oven—it is still the same sort of stew that savage women have been preparing all day long for their men folk when they come back from the forest.—Jane Barrington on "Home Making in North Europe."

MANHUND abhors discrepancy as Nature abhors a vacuum.—James Agate.

Where Babies Suffer.

THE Bushmen have what we would call peculiar ideas. If there is not enough food for themselves and the other children, then the newly born baby is simply buried alive. If, on the other hand, there is plenty of food, then the name giving feast is celebrated.

Like others, the Bushmen have to die in their turn. The body is placed in the grave in a sitting position with the knees drawn up, the arms crossed and the hands on the shoulders. All his worldly possessions are placed in the grave, also food offerings are included.—Mr. Charlotte Mansfield on "The Bushmen of the Kalahari."

A POET need not tell a story like Eschylus' Andes, nor rouse our patriotism, our anger or pity. It can do more than that, for it can show us the way into the world of fancy that lies beyond experience.—Guy M. Pocock on "Modern Poetry."

Buried For Twelve Centuries.

IN Tripolitania, on the African shore of the Mediterranean, the sand that for twelve centuries has buried the ruins of a city which was old when Caesar landed in Britain, a city in which was born a Roman emperor who died in England, is being cleared away to-day, revealing its streets, its houses, its public buildings and its art treasures.—Lieut.-Col. Gordon Cameron, F.R.G.S., on "The Buried City of Leptis Magna."

Aircraft Reports.

EVERY aircraft leaving either a British or Foreign aerodrome is immediately reported to Croydon, and its final destination. These messages are sent by W.T. on 1,400 metres wave-length via the Air Ministry. The average time taken for a message to be delivered at Croydon, say from Paris, is twelve minutes.—Lieut.-Commander S. E. Doreau, R.N. (Retd.), on "Civil Aviation."

PEOPLE YOU WILL HEAR THIS WEEK.



[Frances Beck & Morgan]
Miss RUBY HELDER (the Lady Tesser), whose singing will be S.B. to London, Coventry, and other Stations on November 4th.



[Dunphy]
Miss EDA KERSEY (Violinist) will be heard from Southampton on November 6th.



[Hillier]
Miss VALERIE d'ESTRAZDES is broadcasting the 8th of a series of poetry talks at Birmingham on November 7th.



[Langdon & Freeman]
Mr. C. AUBREY SMITH, the celebrated actor, whose reading of "The Country Doctor" will be heard by Coventry and other listeners on November 1st.



[Lewy]
Miss ROBITA FORBES (Mrs. McMurtry), the explorer, whose talk "From Red Sea to Blue Nile" will be S.B. to all Stations on November 3rd.



[Funday]
Sir JOSEPH COOK, High Commissioner for Australia, will broadcast a talk on November 2nd S.B. to all Stations.



[Waters]
Miss OLGA HALE (Soprano) is singing at Birmingham on November 4th.



[Knox]
SANDLER will be relayed from Eastbourne with his Orchestra on November 5th.



[Dunphy]
Mr. GEORGE BAKER (Baritone) is singing at London on November 6th.

The Value of Criticism.

By Sydney A. Moseley.

CRITICS, as a body, have had such a bad time in history that I wonder the species survives. Burns, Browning, and Byron, to mention only three, shot their poisoned, if poetical, barbs at them with equal impartiality.

Fear not to lie, I will seem a lucky hit;
Shrink not from blasphemy, I will pass for wit;
Care not for feeling—pass your proper jest
And stand a critic, hated yet caressed.

Thus Byron. And yet a critic worth his salt should be neither hated nor caressed. Besides being *sans peur et sans reproche*, he should be helpful and, in order to be helpful, he must be able. The "cut-throat bandits in the path of fame," as Burns termed them, cannot be rightly described as critics at all, any more than they can reasonably be called guides, philosophers, and friends.

"Asking For It."

A critic should not merely be able to say he likes or dislikes, but he should be able to say *why* he likes or dislikes. If he be extremely critical, he should be able to suggest improvement, giving his due reasons. Such criticism is valuable not only to the criticized, but to those readers with whom the critic shares his confidences.

The B.B.C. is persistent in its invitations to all and sundry to write in and "say what they think" of the programmes. This is either angelic innocence, or just an incredibly anxious desire to please everybody. Which is not only incredible, but impossible.

In the first place, the most perfect programme ever devised would never be free from its detractors. The troubles, the instinctive grouses, the man whose set is giving him trouble and the woman whose man is giving her trouble—all would combine to destroy the illusion of harmony and perfection. Every time I hear the wistful voice at the microphone pleading for guidance on certain radio items, I smile to myself and think: "Well, now they're asking for it!"

King Charles's Head.

The effect of such an invitation is to arouse critical energy in those whose critical faculty has not been developed. I don't know whether there is an epitaph to meet the case, but what I mean is: He who asks for criticism—gets it! If by these laudable invitations the B.B.C. seeks a plebeian, then this must fail, for two reasons.

Firstly, as we all know, there is an inherent disinclination in us all to trouble about recording votes, and secondly, it must fail because those who do take the trouble may not in the least represent the bulk of listeners.

It is quite the same with newspapers. I have edited journals, many readers of which never forgot to bombard me with letters. Now, the suggestions in these letters either encased themselves or they came from people with grievances to air or axes to grind. Everybody has a King Charles's head tucked away somewhere!

Waves of Opinion.

No editor would think of conforming his policy to the views of the few, if furious section, of his readers. I maintain that those at the head of any public organization, whether it be a newspaper, a theatre, a business house, or a broadcasting company, accomplish all that can be expected of them if they but set out with a high standard and broad principles. These they should seek to maintain against the fluctuating waves of outside opinion—much of which must be inspired by personal idiosyncrasies, petty prejudices, or commercial considerations.

It, however, there is neither spirit nor ideals to inspire those who serve the public, and if the idea merely is to make "a good thing out of it" financially, by pandering to the worst possible taste—then, of course, hooray! for "the cut-throat

bandits"! I believe that even the most severe critics of the B.B.C. could scarcely fail to grant it the title of being possessed of spirit, ideals, and inspiration. Therefore, it could only be attacked on the grounds of incapacity. Here, then, is room for the constructive critic.

Personally, I would hesitate to apply any harsh term to the effects of the rapidly growing B.B.C. On the contrary, I unblushingly admit myself a warm admirer, while reserving myself the right to the inevitable occasional "grouse."

The Eternal "Grouse."

A number of these "grouses" I should like to leave for another occasion; in the meantime, however, I think we might make a clear distinction between the dignified term of "criticism" and the impulsive habit of "grousing." Some people grouse at anything and everything. Like the mythical Irishman, they are always up and something or somebody. You hear them at breakfast and you hear them in the train. Bile rather than brain is often at the root of it. That type is never popular and yet, strangely enough, he is not uncommon. His morbid or antagonistic instinct leads him immediately to the bad side of things. He never offers reasons, only views. If he flatters himself that he is a critic, we can only reply that he is a one-sided critic and therefore unbalanced and unreliable.

The man who has got out the wrong side of his bed is very often the most vociferous of "critics," and succeeds far too often in making himself heard.

Trouble to the Cook.

Your true critic should be able to take a detached view of things. He must eliminate to the uttermost personal feelings. Criticism should not depend upon the liver—as it so often does. Many hastily written objections to newspapers and to the B.B.C. can be traced to the kitchen and the cook. A bad set at home or a bad seat at the theatre is also responsible for criticism with more heat than light.

I remember years ago at one of the plays I was sent to criticize I found myself wretchedly placed. I could hardly see the stage. Having rushed away from a hurried dinner, my irritation was intensified. I knew then that I could never write a balanced criticism, and so I left the theatre. The editor upbraided me, but I was satisfied that I had done the right thing.

As a bright illustration of how complaints cancel each other, we might well take the instance of the tuning-in signal. We first of all had what I term the "siren call." Then some bright person suggested that scales on the piano would be less ear-drum destroying. In my heart I thanked him for the suggestion, and the B.B.C. for its approval. Bless my heart if the inevitable opposition did not get the order rescinded on the grounds that the low and high notes on the piano gave out notes of unequal volume! I hadn't noticed it, and I was quite content to listen to the musical piano scales. Alas! once again we have to listen to the long, piercing siren, and I certainly think that the—

Unjust and Hasty.

But what is the B.B.C. to do, I ask you?

The other night I tried to listen to Stephen Phillips' *Heral* while playing a duty game of bridge. I knew then how easily and how hastily one might criticise unjustly. How many of us do really endeavour to combine the joys of listening with other joys? Yet not one of us would have the effrontery to criticize plays or music at the theatre if we deconcentrated in this fashion. It would not be fair to ourselves, and certainly it would be unfair to the play or music. The rational criticism is the helpful criticism, and this we should endeavour to offer so long as the B.B.C., like Barbauld, "is willing."

Word Wizards.

Speaking in Seventy Languages.

IT is probably only the "language barrier" which is responsible for the fact that no greater efforts have been made to popularize foreign programmes.

It was, therefore, all the more pleasing to watch the efforts of the B.B.C. in its endeavour to find a man with "a good and pleasant voice and—a knowledge of French, German, Spanish, Swedish and Dutch, with as native an accent as possible in all these languages," who would act as announcer in the experiment to broadcast a special programme to listeners on the Continent.

There was no lack of applicants, for, unfortunately, in business to-day linguistic ability is not at such a great premium as many of the great schools would have us believe. There are many men in the City to-day who have learned half a dozen languages while they were at school, and who now find them utterly useless.

Scott's Amazing Friend.

Also, among our biggest shipping and export firms there are many linguists. Indeed, the B.B.C.'s announcement almost immediately followed the recent boast of a well-known export merchant in the City that, in his office, he had the finest linguistic clerks in London. One clerk could speak ten languages and another could correspond in twelve foreign tongues.

In the past, there have been amazingly better records. A Scotsman, Dr. John Leyden, a friend of Sir Walter Scott, "professed to know but seventy languages"; and a more modest young man (who, unfortunately, died at the age of twenty-two) once challenged the University of Paris to disputations in twelve languages.

There is one thing, however, which it is to be hoped the authorities have in mind. We should be over-whelmed if other countries were to start upon "repitals" in this matter of languages. In Germany, for instance, they could employ as an announcer an extraordinary self-educated linguist named Nicholas Schmidt, who found it easy to translate the Lord's Prayer into fifty-one languages!

"A Walking Polyglot."

An Italian Duke of Mirandola knew twenty-two languages; Eusebius Renaudot, the French historian, was master of seventeen languages, and M. Fugence Fresnel knew twenty. But the "star" man among linguists was Cardinal Giuseppe Mazzuchelli, whom Byron described as "a walking polyglot." He could converse in almost any language, from native Ewe to Chinese.

Going farther afield, we find that the Eastern scholars are, and always have been, wonderful linguists. Genus Bey had a perfect knowledge of sixteen languages, and Jonadab, a Jew of Morocco, wrote and spoke in twenty-eight tongues.

Cleopatra was a great mistress of speech. Plutarch says she "spoke most languages, and when foreign ambassadors came to see her, she always spoke to them in their own tongue."

If Eastern tradition can be trusted, Buddha, at the age of ten, was able to teach his own school-master fifty foreign languages, with their respective characters and symbols, and Mordecai, one of the great heroes of Talmudic legend, was acquainted with seventy languages.

L. T.

Throughout the coming winter it has now been arranged to broadcast the band of the Edinburgh Palace de Danse at regular intervals for the benefit of Edinburgh listeners. This dance orchestra, which is known as Miranda's, is well-known also in London and is one of the best combinations of its kind in the country.

Miss ASTRA DESMOND, contralto, whose voice is so familiar to listeners, is giving a recital at the Wigmore Hall, London, on the evening of November 4th. Her programme will include a large group of "Songs of the Hebrides."

Readers' Stories.

Merry Mishaps Told by Listeners.

[In answer to the Editor's request for amusing stories in connection with radio, many thousands of listeners have sent in their experiences. We print below the best submitted this week.]

He Was Going to See.

A FARM labourer, aged seventy-three, was invited to listen to a wireless concert. It was explained to him that the singing came from the aerial wire fixed to an old barn. Suddenly the old man removed the head-phones and made for the door. Asked where he was going, he replied: "To the ole barn. I've known it for many a year and if there's anything there, I'll find it, or eat my 'at!"—D. B. Davies, Yew Tree Farm, Hermonden, Kent.

Winding Up!

DURING a recent visit to a patient at the Royal Berkshire Hospital, Reading, where wireless is installed, I overheard another visitor remark to one of the patients that the wireless concerts must be very enjoyable.

"Oh! yes," was the reply, "simply grand. If you listen, you can hear them winding it up and getting it ready now."—Mrs. Woodward, 13, Kensington Road, Reading, Berks.

A Strange Coincidence.

THE first thing I heard when listening some time ago to a performance of Handel's *Messiah* were the words, "For unto us a Child is born, unto us a Son is given."

Shortly afterwards, I learned that my second son had been born in a nursing home.—Leonard M. Glover, 67, Casewick Road, West Norwood.

The Spoilt Dinner.

ON a recent Sunday morning, I fixed an aerial pole to a party chimney stack and was merrily driving wedges into the brickwork when frantic calls from earth caused me to descend. An unfortunate calamity had occurred in the next house. In driving the wedges, a brick had become dislodged inside the chimney and, falling, had brought down an avalanche of soot, completely obliterating the family joint which was roasting at the fire.

I hurried out, leaving the maid still groping for the Sunday dinner.—Harold B. Burrie, "Clean," Grange Avenue, Cheshire Hulme, Cheshire.

His "Excellent Earth."

A CERTAIN well-known tradesman in Stoke-on-Trent started a wireless department in his shop on the opening of the local station, but was quite ignorant of the working of a receiving set. One evening, he tried some of the sets, but failed to get a sound from any of them. The next day he went to the Borough Electrician's department for advice, and, on being questioned about his aerial and earth system, said they were excellent. Further questions, however, showed that his "excellent earth" had been made by placing a bucket of earth in the middle of the cellar floor, to which a connection had been made by fixing a piece of insulated wire wrapped round the outside of the bucket.—L. J. R. Taylor, "Elm Tree House," Penkhull, Stoke-on-Trent.

Why Tommy Couldn't Hear.

THE entire family assembled to see Tommy listen for the first time. Everything was in order, the set had been tested, but when the head-phones were put over Tommy's head, he could hear nothing. Father, mother, brothers and sisters all tried in turn, and heard distinctly, but still Tommy declared he could not hear. At last, his mother discovered that Tommy's abnormally large ears had been turned over by the head-phones being put on over the back of his head, so that he was quite deaf to the wireless music.—Mrs. Gladys Strickland, 39, Kenbourne Road, Sheffield.

(Further stories from readers will be published next week.)

A Land of Hidden Treasure.

By the Rev. H. Martyn Cheselden Rogers.*

WOULD you like to know about a real Treasure Island where a real pirate's board lies buried? How much money and plate and jewels lie hidden it is impossible to say, but it is well known that at Tristan da Cunha Island there is a buried treasure. No one has ever taken it away, because no one who has searched hit upon the exact right spot.

I can tell you about it because I lived there for three years. It is lying somewhere under the black volcanic sand of the cliffs by the seashore, hidden away in a great copper cooking-pot, just as old Jonathan Lambert, the pirate, and his boat's crew of bold sea-rovers stowed it, one hundred and twenty years ago. It is the last of many a wild encounter on the Spanish main.

"Britain's Loneliest Island."

Did anyone besides the pirates ever see a portion of the treasure? In 1818, there was a garrison of British soldiers on the island and only one of the pirate crew was yet alive, an Italian named Thomas Corra. He used to boast of his wealth and ever and anon would disappear into the bush which then covered the island, and return with handfuls of gold. He died suddenly without more than hinting at a clue, and the soldiers searched in vain. But this much he told them: "The treasure lies hidden somewhere on the right-hand side of the last house down in the direction of Little Beach, between the two water-falls."

Tristan da Cunha is in the South Atlantic, midway between South Africa and South America. St. Helena is the nearest land as the crow flies, 1,320 miles to the North. Roughly speaking, Tristan is 2,000 miles from everywhere. It is called "Britain's Loneliest Island" because very often the people of the island only get a mail once in two or three years. No line of steamers, passenger or cargo boats, calls at the island.

Doing Without Money.

There are about 140 people living there. They speak English with a queer accent, and are rather dark in complexion, as they are partly of native St. Helena descent. The centre of the island is a huge extinct volcano nearly 8,000 feet high with a great freshwater lake in its crater.

Tristan da Cunha is the most curious place in the Empire, because no one has any money and money is not used. All trade on the island is by barter. They have no law but the Ten Commandments. There is no head man, no policeman or prison, and no postage stamps, and, best of all, there is no crime!

A good many of the people, however, can neither read nor write. They can grow no corn and no crops, but potatoes. The men are the finest boatmen in the world, and in their tiny canvas boats dare face big seas and rough winds, when no others would venture out. But it is a hard place to live in, for like Hamelin town in Brunswick, there is a plague of rats, which came off a shipwrecked vessel, the *Henry R. Paul*. The rats are so big and fierce that the island cats cannot cope with them.

A Terrible Experience.

In the old days of the sailing ships, all vessels to India and Australia passed near Tristan. It is a dangerous coast, so that many were the shipwrecks, but the hardy boatmen of Tristan have saved hundreds of lives at the risk of their own, and we ought not to forget it to-day.

In the year, 1883, the sailing ship *Allen Shaw* was wrecked at Tristan. The islanders, though always very short of necessities themselves, hospitably supported the shipwrecked crew for ninety-two days, feeding, housing and clothing them for nothing. The last recorded wreck was that of the *Glen Hensley*, in 1898, and in this case, too, the islanders kindly undertook the maintenance and support of the unfortunate castaways.

*In a talk from London.

The islanders

feel for the misfortunes of others because they themselves have passed through one of the most terrible experiences in living memory. In the year 1885, an island whaleboat containing fifteen men put off in rough weather



from Big Beach in the hope of obtaining stores of provisions from a large passing sailing ship. Suddenly the whaleboat vanished, to re-appear no more. Nothing was ever found to indicate the nature of the disaster. The lost boat contained all the then adult able-bodied male population of the island, and Peter Green, then headman, lost three sons, three grandsons, three brothers-in-law and one son-in-law.

Woman Who Saw Napoleon.

Tristan was turned in an instant into an island of widows and children. They were in danger of starvation and overwhelmed with despair. There was no chance of communicating with the outside world for many months; but, at length, a passing vessel noticed their signal fires and reported to the British Government. A man-of-war with relief stores and a missionary, the Rev. Edwin Dodgson (brother of the Rev. C. Dodgson, well known as "Lewis Carroll," author of "Alice in Wonderland") proceeded to the island, and the lives of the famishing population were saved.

When Shackleton's ship, the *Quest*, was on her expedition voyage among the world's unknown islands, she called at Tristan, and the Royal Research Expedition ship, *Discovery*, is now taking the first mail for two and a half years.

When I was on the island, there was an old woman living there named Betty Cotton. She was aged 94 and her mother had seen Napoleon land at St. Helena. Napoleon was wearing a pair of tight white duck trousers, a green coat and a black waistcoat. His cocked hat was decorated with a big feather, and as he sauntered along the street, he was surrounded by a guard of soldiers. His favourite breakfast was a bullock's heart, and he was very angry if he could not get it.

Building Under Difficulties.

The settlement consists of thirty small cottages scattered over the one big flat place on the island. The houses are one storey high, with thatched roofs and few windows. They are built of rock with very thick walls in case the great wind storms should blow them away.

It was in 1922 that my wife and I went out as missionaries to look after these lonely people. Our work was to teach the forty small Tristan boys and girls in the day school, and doctor the sick, and conduct church services.

There was no church building, so the island men and myself set to work to build one under great difficulties; for, at first, we had neither materials nor tools to work with. We could only build up bare walls, for there were neither wood, nails, nor window glass, nor roofing materials. But at length H.M.S. *Dublin* came along and brought us some stores and the church was finished off, and there it stands to-day, a church that took the islanders fifty years to get the materials for its completion.

Tristan da Cunha people say that they only want two things to make them quite contented with their lonely lot, and these are a mail once a year and a resident missionary to teach the children.

News from the Aunts and Uncles.

The Children's Corner.

Birmingham's Children's Concerts.

SEVERAL members of the Birmingham Radio Circle have written to ask when the Children's concerts begin again, and that they look forward to their beginning again.

Well, the first concert of this season took place on Saturday, October 3rd—the first Saturday in the month—so if any of the little members want to listen to their friends, let them make a note of the "first Saturday." The next concert takes place on November 7th.

"The Sun and His Family."

The Kiddies in the Bournmouth district are going to have a treat. Uncle Maurice is coming to the studio every Monday to give an astronomical talk entitled "The Sun and His Family."

There are also other good things in store for the Kiddies very soon, but that's all a secret just at present.

A Naughty Little Boy.

The Nottingham Radio Circle continues to grow steadily, and it is hoped to reach the 2,000 mark by the end of the year.

Much trouble is caused in the Children's Hour by the frequent visits of a "Naughty little boy" who upsets the Aunts and Uncles a great deal. Bribes have failed to quieten him, and his threats to the Aunts and Uncles are of a really terrible nature. The children who listen ask for his frequent visits, and those who have to suffer from his presence are hearing up as well as can be expected and hoping for the best.

A Musical Treat.

A good programme is promised for the Sheffield Second Anniversary Night on Friday, November 13th. Uncle Herbert has promised to sing as in the days of yore, and Auntie Win and the Dream Lady, not forgetting Uncles Socrates and Wally, will add to a musical treat. So listen, Kiddies!

"Kiddiewinkish" Tunes.

Cuddly Kiddiewinks will be hearing a lot of new music during the Children's Corner very shortly. Not just ordinary music, but really enchanting "Kiddiewinkish" tunes with all sorts of quaint titles. So do not fail to keep an eye, or rather an ear, on the Children's Corner.

Singing Uncles.

Auntie Kate has received many letters of appreciation of the Stoke-on-Trent Children's Hour. The Uncles' singing is improving! Auntie taught them a "round" the other afternoon, but omitted to tell Uncle Joe (who was "number one") the number of times to sing the round through. Uncle Joe got thoroughly wound up, and the round might have gone on indefinitely had Auntie not signalled "Stop!"

Aberdeen's Birthday.

The birthday of the Aberdeen Children's Corner is now past and all the nice messages from children, grown-ups, and other stations are finished for this year. The celebration in the Children's Corner was very curious, as, owing to the cups and saucers that were broken last year, Auntie Win refused to have anything to eat, and as Uncle Jack remarked very plaintively, "even an iced turnip is better than nothing at all!" However, there were two huge boxes of crackers, which provided great fun—the first box contained musical instruments, so we had a toy symphony. This would have been very successful if Uncle Alex had not tried to swallow his whistle in the middle of the performance. As it was, he had to be clapped on the back so hard that the blows drowned the rest of the music.

The next box contained "wireless" fireworks—all the Uncles and Aunties burned their fingers, but they discovered some wonderful things! A balloon that rose in the air and shot out stars, a fern growing out of brown paper, and best of all, a long, wriggly serpent which grew out of a tiny egg.

THE DISCONTENTED CRYSTAL.

CUTHBERT was a crystal in a wireless set, and very sorry for himself he was, too.

"It is a shame," he complained to the surrounding screws and wires as he looked severely at Herbert, the cat's whisker, who was fixed so very near him. "I have been sensitive and ticklish all my life and just because I happened to mention the fact to some Human Creatures, they must shut me up here to be tickled all day by you."

"And I might have been a polished jewel hung round the Fairy Queen's neck by a cobweb thread," he continued, "if only I had been content. I declare I won't make music any more for those Human Creatures," and Cuthbert began to sink as only a crystal can.

Tickle, tickle, scratch went the cat's whisker when he was moved by Someone; but never a sound made Cuthbert, though he knew it was the time for the Children's Corner and that the little lame Human Creature in the bed was waiting and waiting to hear it.

So when he was taken out from his little glass-case, he thought, "Now my chance has come," and just as Someone was saying: "I don't know what is the matter. It is usually quite a good crystal," he rolled himself over, and fell with a plop on the floor, where it was quite easy to hide under a chair.

And while Someone went searching and searching for him, Cuthbert lay and chuckled merrily, till at last when it was too late to hear any wireless Uncles or Aunties talking, the little lame Human Creature went sadly to sleep and the search was given up. Now was Cuthbert's time! Out of the house he hurried, and away into Fairyland.

But just then he met Miss Rosemary Crystal. "Why, dear Mr. Cuthbert," she said, "I thought you were doing such splendid wireless work! We have all been so proud of you and every young crystal in Fairyland is envious of you!"

But Cuthbert only went on.

It was the same everywhere. Everyone he met said how splendid it must be to make music for a little lame Human Creature. If Cuthbert hadn't been sure that the Fairy Queen at least would be pleased to see him, he would have begun to feel very much ashamed of himself.

The Fairy Queen was reading a proclamation to an excited crowd of fairy courtiers.

"Be it known," read the Queen, gravely, "that a crystal known as Cuthbert has escaped from a wireless set, belonging to a little lame Human Creature. We must do all we can for lame Human Creatures, so I ask for volunteers to take Cuthbert's place. Don't, I beg of you," added the Queen, with a smile, "all speak at once!"

But her request was in vain, for everyone did speak at once. There was such a to-do that no one saw a little downcast crystal race away into the woods and on and on to the little lame Human Creature's house. Cuthbert was thoroughly ashamed of himself at last, and when he breathlessly laid himself on the floor where no one could help seeing him, he sighed contentedly.

"They can go and be polished jewels," said Cuthbert, "I shall stay and make music for the little lame Human Creature!" E. N. MURRAY.



Searching and searching for him.

SONGS WORTH KNOWING.

Onaway, Awake, Beloved!

THIS beautiful song from Longfellow's "Hiawatha" has been set to inspiring music by S. Coleridge-Taylor (published by Novello and Co., Ltd.), and by Sir Frederic H. Cowen (published by Metzler and Co., Ltd.).

ONAWAY, awake, beloved!
Thou the wild flower of the forest!
Thou the wild bird of the prairie!
Thou with eyes so soft and fawn-like!
If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie
When they feel the dew upon them!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, Onaway, awake, beloved!
When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens,
When the clouds drop shadows on it!
When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples,
That the cold wind makes in rivers,
Smiles the earth and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, Onaway!
Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the moon when nights are brightest?
Onaway, awake, awake!

A Radio Tattoo.

LONDON'S programme on November 10th will contain a daring development, namely, a Radio Military Tattoo, in which the displays by hundreds of troops will be suggested entirely by sound effects.

The listener is asked to imagine that he is seated somewhere opposite the centre of the arena where, besides witnessing the show, he will overhear the small talk of a couple seated in front. The dialogue of these two has been so framed as to give the listener the necessary cues as to what is happening.

The Tattoo begins with the retreat by bugles and drums, led, in turn, by a full military band, a drum and fife band, and pipers. Evolution and figure marches are performed, the sound variation effects being arranged to create the impression of the passing and re-passing of the sections and detachments and also their final departure. You will hear military songs and choruses, the light jingling of horses at the walk, suggesting the arrival of mounted trumpeters, who will give a fanfare, and also a musical drive by a battery of Artillery. This begins at the trot, the battery circles the arena, then changes to a canter to perform various movements of figures of eight, sections, circles, etc.

Guns pass the centre about six times, in some cases singly, in others in pairs. A halt; trumpeters sound the gallop, and the three guns from either end drive between each other at the gallop and re-unite at one end. Another halt, and finally all march past at the walk and so, out of the arena.

The next item, announced as "Mars Mechanized," comprises the entry and manoeuvring of tanks, followed by anti-aircraft guns on lorries. After manoeuvring, these are halted. The hum of an aeroplane is heard, followed by a brief effect of bombing, and the opening of fire by the defending guns. Finally, six aeroplanes are heard to leave the ground and take the air in search of the enemy.

The display closes with a general march past of all detachments.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

ACT III. OF WAGNER'S "TANNHAUSER."

(DAVENTRY AND OTHER STATIONS, WEDNESDAY.)

THIS Opera is founded on an old German legend. TANNHAUSER is a thirteenth-century minstrel — a MINNESINGER or "Knight of Song." He spends some time in dissipation at the Court of Venus, but presently grows tired of her enchantments. He returns to his fellow men, and learns that his old love, ELISABETH, niece of the Landgrave (or Prince), continues to mourn his absence.

He takes part in a great Singing Contest. When WOLFRAM, his friend and one of his fellow Knights, sings of noble and spiritual love, Tannhäuser loses control of himself, and sings a wild song in praise of Venus. The infuriated Knights would slay him, but Elisabeth intervenes. He is compelled to go on pilgrimage to Rome, to gain the Pope's forgiveness.

ACT III.

It is an autumn evening in the valley of the Wartburg. ELISABETH (Soprano) is praying before the Virgin's shrine. Tannhäuser's friend, WOLFRAM (Baritone), approaches, and observes Elisabeth. He loves Elisabeth, but has effaced himself, seeing how much she and Tannhäuser love one another.

Presently, THE ELDER PILGRIMS (Tenors and Basses) approach, singing a hymn of praise. But they pass away down the valley, and Tannhäuser has not returned with them. Elisabeth again prays to the Virgin and passes up the hillside.

As night descends, Wolfram plays his lute and sings of Elisabeth (his well-known song, "O Star of Eve").

In the darkness, a haggard, tattered figure appears. It is TANNHAUSER (Tenor). He tells Wolfram of his long and terrible pilgrimage, and how the Pope has refused him absolution, saying that he can no more hope for forgiveness than for the blossoming of his barren staff.

At the end of his story, Tannhäuser cries, more and more vehemently, upon Venus to receive him and comfort him once again. With increasing clearness the seductive music of Venusberg is heard, and VENUS (Soprano) appears with her maidens, and responds to Tannhäuser. But Wolfram is struggling desperately to hold him back. At last, Wolfram cries out that Elisabeth pleads for Tannhäuser in heaven. She has died, broken-hearted, and as the KNIGHTS AND PILGRIMS (Tenors and Basses) are heard singing "Receive this soul, oh, gracious Lord," the vision of Venusberg fades into darkness.

The funeral procession of Elisabeth now descends into the Valley. Tannhäuser kneels by her side, and dies, saying, "Holy Saint Elisabeth, pray thou for me!"

A Chorus of YOUNG PILGRIMS (Sopranos and Altos) now approaches, bearing a staff covered with green leaves. The miracle has been wrought; the barren staff has blossomed, and Tannhäuser is forgiven.

ACT I. OF PUCCINI'S "LA TOSCA."

(LONDON AND OTHER STATIONS, SATURDAY.)

Below are given, first a brief sketch of the whole plot of this Opera, then a guide to the First Act which may be followed step by step; but Act I. is full of dramatic incident, and unless this short account is read through a few times beforehand, it is hardly possible to gain a clear impression.

The setting is Rome of 1800.

Mario Cavaradossi, an artist, shelters an escaped political prisoner. He is suspected by Baron Scarpia, Chief of Police, arrested and put to torture.

(Continued overleaf in column 3.)

Listeners' Letters.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which touch on subjects with interest. The Editorial address is 6-11, Southampton Street, Strand, London, W.C.2.)

Wireless for Hospitals.

It is nearly a year now since I was privileged to make my appeal to all stations in the British Isles for equipping hospitals throughout the country with wireless. The response was great and immediate, and I was kept very busy despatching circulars and other matter to explain just how we had set about fitting up our own hospital, the Royal Sussex County.

You were good enough to print my talk from "2LO" under the title, "Just an Idea." I am now going to ask you to spare me space for this letter, because I feel there are still many happy reports to come in, and I should like to include them in a general survey of the scheme which I hope to publish, and if possible broadcast, at the conclusion of the first year's campaign.

This address will find me, but I cannot undertake to send a personal reply to each correspondent, or to mention each hospital specifically in my survey of the whole.

It is nice to hear from time to time by wireless that the B.B.C. is taking a most sympathetic interest in this endeavour.—KEITH HOWARD, 2, Brunswick Place, Hove.

A Word to the Grumblers.

THE programme grumblers (on account of the fact that the wireless entertainments are received in their own homes) are unconsciously obsessed with the notion that the broadcasting is for them personally and only.

When they visit a theatre, there are, doubtless, parts of the show which do not appeal to them; but they do not get up and go out; they see it through, realising, by the hundreds of people by whom they are surrounded, that others may be interested.

If they would make use of the unique power they possess at home of being able to cut off unwanted "turns," they would have time to realise that radio audiences are a thousand times as great as that in a theatre.—A. GRAYTON, 81, Eastwood Road, Birmingham.

"Reaching Out."

I WONDER if you would use your powerful influence to assist us of the "reaching out" brigade. My reference is to the matter of announcing. Our English stations leave little to be desired in this respect, but the Continent is quite another matter. One may spend twenty minutes listening to an item, in the hope of discovering the station at the end, only to find a fresh item started with no clue having been furnished.

Toulouse is a splendid station; its "Hullo! Ici est la Radio Toulouse" is always most welcome, and one can use it as a key station when experimenting with strange calls. The German stations are the worst offenders; somehow, I never seem to catch their calls! Spanish are good, with their "Attention!" Possibly other readers would state their experiences.—LIEUT.-COL. C. LANO, Church Crookham, Hants.

"To-day's Anniversary."

Your correspondent, Mr. Oxtoby, writes: "I don't think anyone carries two straws for 'To-day's Anniversary.'" He will have to think again. I have often wanted to congratulate the author who compiles these mischievous biographies. It is wonderful how much interesting matter he compacts into so tiny a space. I like to be reminded of those who have made their contribution to the history of man and have passed on.—H. J. F. TESSONHAM, Long Cross Vicarage, Chertsey, Surrey.

Giving Others a Treat.

I HAVE a loud-speaker on my set, and one night I was alone and listening from Daventry. The music was so beautiful that I thought I must let others hear it; so I put my loud-speaker at the open front door, and not many minutes had passed

before two neighbouring doors slowly opened, and several passers-by stopped to share my pleasure.

In fact, two men stood for over an hour, and when I finally closed the door at 0.40 p.m., one said: "Now, ain't that been grand!" My joy was complete!—(Miss) LILLIAN F. WRIGHT, Helly Bank, Clay Cross, Nr. Chesterfield.

Croyland Abbey.

I REFER in your account of Croyland Abbey the following: "Fire at the hands of the Danes and others, and a serious earthquake in 1118, have left very little to enable a visitor to visualize what the building looked like. What remains is mainly of the Perpendicular period. . . ."

Now, the Perpendicular period in architecture occupied, roughly, the years 1400-1500. The true facts of the case are, of course, that the fire and earthquake referred to demolished a great part of the earlier and simpler work, and made it necessary for later Abbots to rebuild in the more elaborate and decorative Decorated and Perpendicular styles.

The Abbey was standing complete and in its finished beauty in 1535; but, on its surrender to Henry VIII., the choir and transcripts were pulled down, leaving the nave for the village worshippers. During the Civil War part of this was fortified by the Royalists and, subsequently, all but the north aisle was badly damaged by Cromwell's artillery. The parishioners then retired to the undamaged portion, leaving the rest to fall by wind and weather to its present general outline. For some sixty or seventy years, however, the shell has been carefully preserved and valued by successive rectors.—W. PORTER, 3, Glenloch Road, N.W. 3.

Exchanging Wave-lengths.

THERE is much to be said for the suggestion that Daventry should provide its own programme, and all other stations should relay London. Every one would then have an alternative programme, which is far from being the case now. Daventry and Cardiff have so frequently had the same programme lately that, here in the despised West, we have had only "Hobson's choice."

Why cannot London and Aberdeen exchange wave-lengths, and so lift London out of the southern land? It seems stupid to give adjacent stations, geographically, adjoining wave-lengths.

Were it a question of new wave-lengths, one could see a difficulty. It is not so apparent why existing wave-lengths should not be exchanged.—P. MASTER, 20, Kingsley Road, Greenbank, Bristol.

"A Great Improvement."

THE changes in *The Radio Times* will be very much appreciated. The new arrangement of the programmes is of itself a great improvement. The printed articles one can now more easily cut off for keeping, and if one wishes to keep the special programme for the week as well, it only means one extra sheet.—H. A. MARTIN, Silverhurst, 50, Churchfield Avenue, North Finchley.

Next, Please!

I HAD been explaining a few things about wireless to my wife and she asked: "Does heterodyning mean having your meals in a restaurant?"—J. H. BURK-MURDOCH, Gt. Shelford, Cambs.

Have You Noticed It?

HAVE any listeners noticed the quality of the transmissions from the Spanish station at Bar Sebastian, especially the piano items which, I have found, are nearer the real thing than anything I have ever heard from any other station?

I wonder if it is the result of improved transmitting apparatus, or the acoustic properties of the studio. Probably the experimental station at Hayes could throw some light on the matter.—THOS. ELLIOTT, 2, Park Road, Dungannon, Co. Tyrone.

The Broadcast Pulpit.

Points From Radio Preachers.

The Grandeur of Home Life.

THE Scandinavians have a very impressive allegory of human life. They represent it as a tree, the "Yggdrasil," or tree of existence, whose roots grow deeper down in the soil of mystery; the trunk reaches above the clouds; its branches spread out over the globe. At the foot of it are the Past, the Present, and the Future, watering the roots; its boughs spread out through all lands and all times; every leaf of the tree is a biography, every fibre a word, a thought or a deed; its boughs are the histories of nations, the rustle of it is the noise of human existence onward from of old; it grows amid the howling of the hurricane, it is the great tree of humanity.

Now in that conception of the half savage Norseman, we learn how they estimated the grandeur of human life. It is a transcendent, momentous thing, this living, bare living, thinking, feeling, deciding. It comes from God: He is its Author; it should rise towards God, its Giver Who alone is worthy of being served, that with God it may live for ever.

In the next place, human life is tremendously precious from the services it may render to God in the advancement of His glory. Man was not created as a piece of guess work, flung into existence as a wail. There is a purpose in the creation of every human being. God did not breathe the breath of life into you or me that we might be senseless or splendid animals. Our souls were given us as a purpose worthy of ourselves, still more worthy of the Creator. What is the purpose of life? Is it advancement? Is it promotion? Is it merely the pursuit of happiness? Man was created to be happy, but to be more—to be holy. "Man's chief end is to glorify God and enjoy Him for ever." That is the double aim of life: duty first, then happiness as the consequence to bring in revenues of honour to God, to build up His kingdom, spread His Truth, to bring this whole world of His, and lay it subject at the feet of the Son of God.

That is the highest end and aim of existence; and every one of us that has risen up to that purpose of life, *lives*. He does not merely vegetate; he does not exist as a higher type of animal, he lives a man's life on earth, and when he dies, he takes a man's life up to mingle with the loftier life of Paradise.—*The Rev. J. G. Handet, Stoke-on-Trent.*

Trying to Worship.

MAN has been called a praying animal. I doubt whether a single tribe, however low down in the scale of civilization, has ever been discovered that did not make some effort to reach out to God, no matter how crude its idea of God might be. Three years ago I was walking along a lane not far from Mandalay. There came down the lane some men making a hideous noise. On inquiring from my companion the meaning of this peculiar din, I was told that they were frightening away the spirits in the tree-tops who would otherwise molest them.

My mind conjures up in imagination the scene on the bank of the Ganges at Benares in the early hours of a sunny morning. Some men were grooving a chant round the image of their god, some prostrating themselves on the bank, some flinging themselves into the water, all engaged in what they believed was effective worship.

Nor do I forget the scene on the steamer between Madras and Rangoon, when each afternoon as the clock struck five the Mohammedan sailors would hup up on their prayer carpet near the stern, and for twenty minutes would set an example of discipline and devotion to Christians. In every country, therefore, each in his own way, perhaps more in the East than in the West, men are trying to worship.—*The Bishop of Winchester.*

Quality, Not Quantity.

IT is the quality of our goodness that matters. We are not asked to be as good as God is, but to be good in the way that God is good. It is the kind of attitude we take to men and things that determines whether or not at any given moment we are living the perfect life. It is a new kind of living, something very different from what we are accustomed to in the life of to-day. It is a new way of thinking, of speaking, of judging, of acting—in a word, taking up an entirely new attitude to the problem of living together, as that problem meets us in our many relationships to men and things.—*The Rev. E. Osborne Samuel, Widdington, Manchester.*

Doing What You Can't.

WHAT the distracted world wants is a fresh interpretation of God, a clearer sense of His character, and of His presence in the world.

A gravestone in a little churchyard in New England bears this epitaph to a woman who during her long life had faithfully served God and her generation: "She hath done what she couldn't!" As He went about doing good, Jesus Christ was constantly giving people the power to do what, of themselves, they couldn't.

Christianity believes its name if it is not practical, and we may rest assured that there is no darkness on earth so great that God and man working together cannot turn into light.—*Mrs. Bullo, Belfast.*

The Greatest Thing.

THE greatest thing in the world, like everything that is really great, is simple. This greatest thing is Love. Christ is given to the world because of love, and the coming of God to us is the coming of love, because "God is love."

When, therefore, Christ gives a new direction to our lives and desires, it is love that is changing us; we are changing from the material, with all its bitterness, its hatreds, its jealousies, into love, into the spiritual world with its wider scope, and we are realizing that even on earth "our citizenship is in heaven."—*The Rev. E. Segno, St. Scott, Manchester.*

Dreams and Decisions.

WHY is human life so often held in the grip of weakness and failure? Why is it that a clear advance is so rare and stagnancy is so common? Is it not because of the unwillingness of human nature? Men vaguely long for a higher kind of life and a new world to live in; they dream about these things and sentimentalize about them, but they do not want them strongly enough to secure them.

Everyone seems to be waiting for events. Our talk of the new world is of the kind you would expect in such a case, a dream so real to our imaginations that it seems as though to-morrow must prove it true. But to-morrow comes, day follows day, and still the world is the same and the note of disappointment creeps in at a dream so rudely shattered.

The world is swaying between dreams and disappointments, and both are dependent upon the movement of events. Dreams must be turned into decisions; one man who acts is worth a thousand who wait. In this respect, the task begins with ourselves. How much more might life mean for us if we only had the desire strong enough to resolve. So often we are left bemoaning the old failures, idly discontented with the familiar limitations, but making no real effort to overcome them. The very movement of resolve brings with it the power to achieve; it brings faith down from the clouds to the earth.—*The Rev. D. H. Begbie, Leith.*

Programme Pieces.

(Continued from the previous page.)

The case against Cavaradosi is proved, and Scarpia tells Tosca (or "La Tosca," a singer, and Cavaradosi's true-love) that Cavaradosi will be put to death, unless he (Scarpia) is bribed. The bribe is to be Tosca herself.

When Tosca, in desperation, acquiesces, Scarpia orders a mock execution: but instead of blank cartridges, actual bullets are fired, and Cavaradosi falls dead.

Tosca has, in the meantime, secretly murdered Scarpia. This is now discovered, but as the guards rush in to arrest Tosca, she throws herself over the battlements.

ACT I.

ANGELOTTI (*Bass*) rushes into the Church of Saint' Andrea alla Valle. He is breathless and dishevelled, for, as one of the Attavanti who took part in a recent revolt, he has been imprisoned, and only this moment has escaped.

His sister has hidden in a shrine the key of the Attavanti Chapel, for which he now searches; finding it, he hides in the Chapel.

The SACRISTAN (*Baritone*) now enters. He has been washing brushes for the painter, Cavaradosi, who is at this time working in the Church on a painting of the Madonna, and whose easel stands in the foreground.

Soon the ANGELS ring. CAVARADOSI (*Tenor*) comes in to find the Sacristan kneeling in prayer. The painter uncovers the picture, which the Sacristan is scandalized to see is the portrait of a fair lady who frequents the Church.

Cavaradosi begins to paint, and compares the fair model with his dark-eyed Tosca. Soon he is left alone; then Angelotti appears. Cavaradosi welcomes him, but hides him again, giving him a basket of food, as he hears Tosca's voice calling him—*Mario!*

He then unlocks the Church door for Tosca, the singer (*Soprano*). She is suspicious of the locked door and the whispering voices she has heard, but he reassures her. Then follows a long scene between these two. When Tosca recognizes in the painting the features of the Marchioness Attavanti, she becomes violently jealous. But Cavaradosi soothes her, and she leaves him now to his work.

When Tosca has gone, Cavaradosi brings Angelotti out of the Chapel. Soon a cannon-shot from the Castle is heard, signal of Angelotti's escape. Cavaradosi takes it upon himself to escort the fugitive to refuge at his own villa.

They have just disappeared when the Sacristan enters excitedly, followed by acolytes, chorists and others (*Chorus*). He has good news; Bonaparte has been defeated, and there will be general rejoicings.

Sudden silence falls on the noisy crowd when THE BARON SI ARRIA (*Baritone*) appears in the doorway, with SPOLLETTA (*Tenor*) and other police agents. He dismisses all except his agents and the Sacristan. He suspects that Angelotti is concealed in the Church, and causes it to be searched. Various clues are found, and Scarpia is convinced that Cavaradosi is smuggling Angelotti.

Presently Tosca enters the Church. While other people are assembling for the "Te Deum," which is to be sung as thanksgiving for the defeat of Bonaparte, Scarpia arouses Tosca's violent jealousy by showing her the Marchioness Attavanti's face, which (he lies to her) was found on Cavaradosi's easel.

He leads her to the door, and she leaves the Church. He despatches Spolletta to shadow her. The Church is gradually filling. The organ is heard, and shots still resound from the Castle. The Cardinal enters, and, with his procession, advances to the high altar.

The Act ends with Scarpia in the foreground, outwardly feigning religious fervour, and to himself, saying—

"Tosca! for thee I could renounce my hopes of heaven!"

2LO
365 M.

LONDON PROGRAMMES.

Week Beginning
November 1st.

The reproduction of
these Copyright Pro-
grammes is strictly
reserved.

The letters "S.B." printed in Italics in these
programmes signify a Simultaneous Broadcast
from the station mentioned.

The High-Power (Daventry)
Programme will be found
on page 256.

SUNDAY, Nov. 1st.

Light Russian Programme.
3.30-4.30

5.30. THE "BAHIAN"
BALALAIKA ORCHESTRA
Conducted by
VLADIMIR LAUNITZ
Selection of Russian
Folk Songs (arr. Vladimir
The Volga Boatmen's
Song

PAUL MOLCHANOFF (Bass)
Sings "Kazim" (Folk Song)
"Vladimir's Song"

HELEN DE FREY (Soprano)
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE FINE FOREST "A Russian
Folk Song" (Folk Song)

4.0. PAUL MOLCHANOFF
Sings "Kazim" (Folk Song)

HELEN DE FREY
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

HELEN DE FREY
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

4.40. ALBERTA SMITH
Sings "Kazim" (Folk Song)
"Vladimir's Song"

Organ Recital

HAROLD E. DARKE
Relayed from
St. Michael's Church
Preston, Lancs. and Variation
Sonata (Last Movement)

SYDNEY N. BRIDGEMAN
Sings "Kazim" (Folk Song)
"Vladimir's Song"

HAROLD E. DARKE
Relayed from
St. Michael's Church
Preston, Lancs. and Variation
Sonata in G (First Movement)

8.0. Orchestral Music

8.15. Service
Hymn, "For All the Saints" (A
and M. No. 437).

Blue Reading
Anthem "The Wanderers"

Address by the REV. ALEX.
WILSON, M.A.,
Rector, St. Michael's Church,
Preston, Lancs.

Hymn, "Who Are These Little
Souls Appearing" (A and M
No. 437)

8.45. "Blessed Jesus, Friend of Men"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

9.0. TIME SIGNAL FROM
GREENWICH WEATHER
STATION AND NEWS. S.B.
all Stations.

9.15. Orchestral Programme.
THE WIRELESS
ORCHESTRA

Overture, "The Heart of the
Matter"

MAURICE COLLE
and ORCHESTRA
2nd and 3rd Movements from Con-
certo in G Minor for Piano and
Orchestra (Sergei Prokofiev)

ASTRA DESMOND (Contralto)
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

10.0. MAURICE COLLE
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE ORCHESTRA
Sings "Kazim" (Folk Song)
"Vladimir's Song"

10.30. Close down

MONDAY, Nov. 2nd.

10.20. Time Signal. Organ Recital
St. Michael's Church,
Preston, Lancs.

3.15. Transmission to Schools. S.B.
Z. Kay, M.A.,
Principal, St. Michael's Church,
Preston, Lancs.

4.15. Orchestral Music from the E. H. H.
Preston, Lancs.

5.15. CHILDREN'S CORNER
Sings "Kazim" (Folk Song)
"Vladimir's Song"

7.0. TIME SIGNAL FROM
GREENWICH WEATHER
STATION AND NEWS. S.B. to all Sta-
tions.

Sir JOSEPH CHURCH, K.C.M.G.,
and a Queensland Mine
Opportunities Overseas. A
General Talk on Australia
S.B. to all Stations.

7.20. Light Music. S.B. to all Sta-
tions.

7.40. WILSON YOUNG (A.
Soprano) Sings "Kazim" (Folk Song)
"Vladimir's Song"

NELLIE WALKER (Contralto)
Sings "Kazim" (Folk Song)
"Vladimir's Song"

DAN GODFREY (Tenor)
Sings "Kazim" (Folk Song)
"Vladimir's Song"

8.0. THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

"A Summer Night"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

"O Ship of My Dream"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

NELLIE WALKER
Sings "Kazim" (Folk Song)
"Vladimir's Song"

"O Western Wind"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

"In Notley Wood"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

Intermezzo, "On the Road to
Zag-zag"
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THURSDAY, November 5th.
MANCHESTER, 7.30. The Halle
Orchestra conducted by Sir
Hamilton Harty. Relayed from
the Free Trade Hall. S.B. to
other Stations.

THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

JAN STEWART
Sings "Kazim" (Folk Song)
"Vladimir's Song"

THE BAND
Sings "Kazim" (Folk Song)
"Vladimir's Song"

March, Strathpey and Bred
Sings "Kazim" (Folk Song)
"Vladimir's Song"

9.15. Grand Military Fantasia.
JULIEN'S BRITISH ARMY
Sings "Kazim" (Folk Song)
"Vladimir's Song"

PIPER, DRUMS and FIFES
Sings "Kazim" (Folk Song)
"Vladimir's Song"

2ND BATTALION SCOTS
GUARDS
Sings "Kazim" (Folk Song)
"Vladimir's Song"

8.0. SPECIAL CAMERAS and
FILMS
Sings "Kazim" (Folk Song)
"Vladimir's Song"

by the Dramatic Department
Introduction—The Encampment—
Night—Patrol Going the
Rounds—"All's Well"—
Reveille—The Camp in Motion—
Round the Camp—

"All's Well in Motion—Land-
The Night Before Waterloo—
Go to Bed—Tom—Enemy Ad-
vancing—The Alarm—Taking
Up Post—Entry of the
English Brigade—Entry of the
Irish Brigade—Entry of the
Scottish Brigade—Marching on
the Enemy—Up Guards! Make
Ready—The Battle—The Vi-
ctor—The Conquering
Hero—Finale—

10.0. TIME SIGNAL FROM
GREENWICH WEATHER
STATION AND NEWS. S.B.
to all Stations.

Prof JULIAN S. HUXLEY
The Stream of Life—Evolu-
tion—The Problem "S.B. to
all Stations. Last News

10.30. MABEL CONSTANTINOS
In some of her Original
Character Impressions.

11.0. Close down

TUESDAY, Nov. 3rd.

10.20. Time Signal. Music from
the Holborn Restaurant

3.15. Transmission to Schools. S.B.
Henry Walford Davies
Music

(Continued on the next page.)

EVENTS OF THE WEEK.

SUNDAY, November 1st.
LONDON, 3.30. Light Russian
Programme.

BIRMINGHAM, 3.30. Sym-
phony Concert.

BIRMINGHAM, 5.20. Instru-
mental Programme by the Old
Solent Sextet.

CARDIFF, 8.15. Symphony Con-
cert.

ABERDEEN, 9.15. Amalga-
mated Musicians' Union Con-
cert relayed from the Music
Hall, Aberdeen.

MONDAY, November 2nd
MANCHESTER, 8.0. "A Fool's
Parade," by Sydney Grundy.

ABERDEEN 8.0. "Les Cloches
de Corneville" (Planquette)

TUESDAY, November 3rd.
LONDON, 7.30. Bach's Cantata,
"Coffee and Cupid," performed
by B.N.O.C. Relayed from
Manchester.

MANCHESTER, 7.40. "Round
the Table," a Discussion be-
tween Prof. T. H. Pear and
Dr. Stanley H. Jackson.

WEDNESDAY, November 4th.
ALL STATIONS 10.30. WEN-
DELL HALL, "The Redheaded
Moose Maker"

BIRMINGHAM 8.0. Concert by
the City of Birmingham Police
Band.

BELFAST, 7.30. English and
French Orchestral Music.

THURSDAY, November 5th.
MANCHESTER, 7.30. The Halle
Orchestra conducted by Sir
Hamilton Harty. Relayed from
the Free Trade Hall. S.B. to
other Stations.

FRIDAY, November 6th.
BOURNEMOUTH, 8.0. Elgar—
Stanford

ABERDEEN 8.0. "The Evolu-
tion of the Dance"

GLASGOW, 8.30. Scots Lecture
Recital.

SATURDAY, November 7th.
LONDON, 8.0. "Radio Radi-
ance" (8th Edition)

BIRMINGHAM, 7.30. Concert re-
layed from the Town Hall.
GLASGOW and 5XX "7.30. Light
Orchestral and Ballad
Programme.

Week Beginning
November 1st.

Henry Purcell (1658-1695).
PART 1

1. Introduction
2. Letters of Dances from 1771
3. "The Queen" for the 1st time

[Faint handwritten notes]

.. 34 ..

Distance	Mean	Est	H
10	10	10	10
20	20	20	20
30	30	30	30
40	40	40	40
50	50	50	50
60	60	60	60
70	70	70	70
80	80	80	80
90	90	90	90
100	100	100	100

(Singer)
DOROTHY DORSAI
and

4. Five Minutes' Song for the Altar

PART II
The conclusion

Δ

[illegible]

5. 1.00 art by Desmond T. 1.00
 (Barton), Margaret Wilk 1.00
 1.00

4. CHILDREN'S CORNER

TIME SIGNAL FROM BIR
BEN WEATHER FOL
1 ART and NEWS. 3 H. to all

A _____ the Weekend
I _____ the Week. *S & L*

Mr. H. M. CREY, + Co. Ltd.
11, rue de la Harpe, PARIS.

and the Screen."

RECEIVED BY: SABEL, THE
HON. ALD. GOTTBLEY
(Katerina.net)

THE DE ROMAN
PART I
Scripps

$\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

CHURCH WALKER
M. phisophiles

THE ORCHESTRA
March. "Pomp and Circumstances"

Belshazzar, "The Queen of Sheba"

PART II
Baroque.
THE ORCHESTRA.

Taxation, "The Jolly Mu-
lians" + 11 - 12 - 13 - 14 - 15 - 16 - 17 - 18 - 19 - 20 - 21 - 22 - 23 - 24 - 25 - 26 - 27 - 28 - 29 - 30 - 31 - 32 - 33 - 34 - 35 - 36 - 37 - 38 - 39 - 40 - 41 - 42 - 43 - 44 - 45 - 46 - 47 - 48 - 49 - 50 - 51 - 52 - 53 - 54 - 55 - 56 - 57 - 58 - 59 - 60 - 61 - 62 - 63 - 64 - 65 - 66 - 67 - 68 - 69 - 70 - 71 - 72 - 73 - 74 - 75 - 76 - 77 - 78 - 79 - 80 - 81 - 82 - 83 - 84 - 85 - 86 - 87 - 88 - 89 - 90 - 91 - 92 - 93 - 94 - 95 - 96 - 97 - 98 - 99 - 100 - 101 - 102 - 103 - 104 - 105 - 106 - 107 - 108 - 109 - 110 - 111 - 112 - 113 - 114 - 115 - 116 - 117 - 118 - 119 - 120 - 121 - 122 - 123 - 124 - 125 - 126 - 127 - 128 - 129 - 130 - 131 - 132 - 133 - 134 - 135 - 136 - 137 - 138 - 139 - 140 - 141 - 142 - 143 - 144 - 145 - 146 - 147 - 148 - 149 - 150 - 151 - 152 - 153 - 154 - 155 - 156 - 157 - 158 - 159 - 160 - 161 - 162 - 163 - 164 - 165 - 166 - 167 - 168 - 169 - 170 - 171 - 172 - 173 - 174 - 175 - 176 - 177 - 178 - 179 - 180 - 181 - 182 - 183 - 184 - 185 - 186 - 187 - 188 - 189 - 190 - 191 - 192 - 193 - 194 - 195 - 196 - 197 - 198 - 199 - 200 - 201 - 202 - 203 - 204 - 205 - 206 - 207 - 208 - 209 - 210 - 211 - 212 - 213 - 214 - 215 - 216 - 217 - 218 - 219 - 220 - 221 - 222 - 223 - 224 - 225 - 226 - 227 - 228 - 229 - 230 - 231 - 232 - 233 - 234 - 235 - 236 - 237 - 238 - 239 - 240 - 241 - 242 - 243 - 244 - 245 - 246 - 247 - 248 - 249 - 250 - 251 - 252 - 253 - 254 - 255 - 256 - 257 - 258 - 259 - 260 - 261 - 262 - 263 - 264 - 265 - 266 - 267 - 268 - 269 - 270 - 271 - 272 - 273 - 274 - 275 - 276 - 277 - 278 - 279 - 280 - 281 - 282 - 283 - 284 - 285 - 286 - 287 - 288 - 289 - 290 - 291 - 292 - 293 - 294 - 295 - 296 - 297 - 298 - 299 - 300 - 301 - 302 - 303 - 304 - 305 - 306 - 307 - 308 - 309 - 310 - 311 - 312 - 313 - 314 - 315 - 316 - 317 - 318 - 319 - 320 - 321 - 322 - 323 - 324 - 325 - 326 - 327 - 328 - 329 - 330 - 331 - 332 - 333 - 334 - 335 - 336 - 337 - 338 - 339 - 340 - 341 - 342 - 343 - 344 - 345 - 346 - 347 - 348 - 349 - 350 - 351 - 352 - 353 - 354 - 355 - 356 - 357 - 358 - 359 - 360 - 361 - 362 - 363 - 364 - 365 - 366 - 367 - 368 - 369 - 370 - 371 - 372 - 373 - 374 - 375 - 376 - 377 - 378 - 379 - 380 - 381 - 382 - 383 - 384 - 385 - 386 - 387 - 388 - 389 - 390 - 391 - 392 - 393 - 394 - 395 - 396 - 397 - 398 - 399 - 400 - 401 - 402 - 403 - 404 - 405 - 406 - 407 - 408 - 409 - 410 - 411 - 412 - 413 - 414 - 415 - 416 - 417 - 418 - 419 - 420 - 421 - 422 - 423 - 424 - 425 - 426 - 427 - 428 - 429 - 430 - 431 - 432 - 433 - 434 - 435 - 436 - 437 - 438 - 439 - 440 - 441 - 442 - 443 - 444 - 445 - 446 - 447 - 448 - 449 - 450 - 451 - 452 - 453 - 454 - 455 - 456 - 457 - 458 - 459 - 460 - 461 - 462 - 463 - 464 - 465 - 466 - 467 - 468 - 469 - 470 - 471 - 472 - 473 - 474 - 475 - 476 - 477 - 478 - 479 - 480 - 481 - 482 - 483 - 484 - 485 - 486 - 487 - 488 - 489 - 490 - 491 - 492 - 493 - 494 - 495 - 496 - 497 - 498 - 499 - 500 - 501 - 502 - 503 - 504 - 505 - 506 - 507 - 508 - 509 - 510 - 511 - 512 - 513 - 514 - 515 - 516 - 517 - 518 - 519 - 520 - 521 - 522 - 523 - 524 - 525 - 526 - 527 - 528 - 529 - 530 - 531 - 532 - 533 - 534 - 535 - 536 - 537 - 538 - 539 - 540 - 541 - 542 - 543 - 544 - 545 - 546 - 547 - 548 - 549 - 550 - 551 - 552 - 553 - 554 - 555 - 556 - 557 - 558 - 559 - 560 - 561 - 562 - 563 - 564 - 565 - 566 - 567 - 568 - 569 - 570 - 571 - 572 - 573 - 574 - 575 - 576 - 577 - 578 - 579 - 580 - 581 - 582 - 583 - 584 - 585 - 586 - 587 - 588 - 589 - 590 - 591 - 592 - 593 - 594 - 595 - 596 - 597 - 598 - 599 - 600 - 601 - 602 - 603 - 604 - 605 - 606 - 607 - 608 - 609 - 610 - 611 - 612 - 613 - 614 - 615 - 616 - 617 - 618 - 619 - 620 - 621 - 622 - 623 - 624 - 625 - 626 - 627 - 628 - 629 - 630 - 631 - 632 - 633 - 634 - 635 - 636 - 637 - 638 - 639 - 640 - 641 - 642 - 643 - 644 - 645 - 646 - 647 - 648 - 649 - 650 - 651 - 652 - 653 - 654 - 655 - 656 - 657 - 658 - 659 - 660 - 661 - 662 - 663 - 664 - 665 - 666 - 667 - 668 - 669 - 670 - 671 - 672 - 673 - 674 - 675 - 676 - 677 - 678 - 679 - 680 - 681 - 682 - 683 - 684 - 685 - 686 - 687 - 688 - 689 - 690 - 691 - 692 - 693 - 694 - 695 - 696 - 697 - 698 - 699 - 700 - 701 - 702 - 703 - 704 - 705 - 706 - 707 - 708 - 709 - 710 - 711 - 712 - 713 - 714 - 715 - 716 - 717 - 718 - 719 - 720 - 721 - 722 - 723 - 724 - 725 - 726 - 727 - 728 - 729 - 730 - 731 - 732 - 733 - 734 - 735 - 736 - 737 - 738 - 739 - 740 - 741 - 742 - 743 - 744 - 745 - 746 - 747 - 748 - 749 - 750 - 751 - 752 - 753 - 754 - 755 - 756 - 757 - 758 - 759 - 760 - 761 - 762 - 763 - 764 - 765 - 766 - 767 - 768 - 769 - 770 - 771 - 772 - 773 - 774 - 775 - 776 - 777 - 778 - 779 - 780 - 781 - 782 - 783 - 784 - 785 - 786 - 787 - 788 - 789 - 790 - 791 - 792 - 793 - 794 - 795 - 796 - 797 - 798 - 799 - 800 - 801 - 802 - 803 - 804 - 805 - 806 - 807 - 808 - 809 - 810 - 811 - 812 - 813 - 814 - 815 - 816 - 817 - 818 - 819 - 820 - 821 - 822 - 823 - 824 - 825 - 826 - 827 - 828 - 829 - 830 - 831 - 832 - 833 - 834 - 835 - 836 - 837 - 838 - 839 - 840 - 841 - 842 - 843 - 8

A sample of human
T. C. McIndole-Bouquet

10. 3. 11

(Continued in col. 3 page 254)

51T
479 M.

BIRMINGHAM PROGRAMMES.

Week Beginning
November 1st.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

The High-Power (Davertry) Programme will be found on page 256.

SUNDAY, Nov. 1st.

9.15-10.30. **Symphony Concert.**

THE STATION

Conducted by

JOAN MAXWELL (Soprano),
JESSE PENNETT

THE ORCHESTRA

Overture, "The Bartered Bride"

W. A. Mozart

W. A. Mozart

W. A. Mozart

W. A. Mozart

W. A. Mozart

W. A. Mozart

W. A. Mozart

W. A. Mozart

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W. A. Mozart

W. A. Mozart

MONDAY, Nov. 2nd.

11.0. Schools Transmission. Mr. John

11.15. Schools Transmission. Mr. John

11.30. Schools Transmission. Mr. John

11.45. Schools Transmission. Mr. John

12.0. Schools Transmission. Mr. John

12.15. Schools Transmission. Mr. John

12.30. Schools Transmission. Mr. John

12.45. Schools Transmission. Mr. John

1.0. Schools Transmission. Mr. John

1.15. Schools Transmission. Mr. John

1.30. Schools Transmission. Mr. John

1.45. Schools Transmission. Mr. John

2.0. Schools Transmission. Mr. John

2.15. Schools Transmission. Mr. John

2.30. Schools Transmission. Mr. John

2.45. Schools Transmission. Mr. John

3.0. Schools Transmission. Mr. John

3.15. Schools Transmission. Mr. John

3.30. Schools Transmission. Mr. John

3.45. Schools Transmission. Mr. John

4.0. Schools Transmission. Mr. John

4.15. Schools Transmission. Mr. John

4.30. Schools Transmission. Mr. John

4.45. Schools Transmission. Mr. John

5.0. Schools Transmission. Mr. John

5.15. Schools Transmission. Mr. John

5.30. Schools Transmission. Mr. John

5.45. Schools Transmission. Mr. John

6.0. Schools Transmission. Mr. John

6.15. Schools Transmission. Mr. John

6.30. Schools Transmission. Mr. John

6.45. Schools Transmission. Mr. John

7.0. Schools Transmission. Mr. John

7.15. Schools Transmission. Mr. John

7.30. Schools Transmission. Mr. John

7.45. Schools Transmission. Mr. John

8.0. Schools Transmission. Mr. John

8.15. Schools Transmission. Mr. John

8.30. Schools Transmission. Mr. John

8.45. Schools Transmission. Mr. John

9.0. Schools Transmission. Mr. John

9.15. Schools Transmission. Mr. John

9.30. Schools Transmission. Mr. John

TUESDAY, Nov. 3rd.

11.45. Schools Transmission. Mr. John

12.0. Schools Transmission. Mr. John

12.15. Schools Transmission. Mr. John

12.30. Schools Transmission. Mr. John

12.45. Schools Transmission. Mr. John

1.0. Schools Transmission. Mr. John

1.15. Schools Transmission. Mr. John

1.30. Schools Transmission. Mr. John

1.45. Schools Transmission. Mr. John

2.0. Schools Transmission. Mr. John

2.15. Schools Transmission. Mr. John

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3.0. Schools Transmission. Mr. John

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4.0. Schools Transmission. Mr. John

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4.30. Schools Transmission. Mr. John

4.45. Schools Transmission. Mr. John

5.0. Schools Transmission. Mr. John

5.15. Schools Transmission. Mr. John

5.30. Schools Transmission. Mr. John

5.45. Schools Transmission. Mr. John

6.0. Schools Transmission. Mr. John

6.15. Schools Transmission. Mr. John

6.30. Schools Transmission. Mr. John

6.45. Schools Transmission. Mr. John

7.0. Schools Transmission. Mr. John

7.15. Schools Transmission. Mr. John

7.30. Schools Transmission. Mr. John

7.45. Schools Transmission. Mr. John

8.0. Schools Transmission. Mr. John

8.15. Schools Transmission. Mr. John

8.30. Schools Transmission. Mr. John

8.45. Schools Transmission. Mr. John

9.0. Schools Transmission. Mr. John

9.15. Schools Transmission. Mr. John

9.30. Schools Transmission. Mr. John

9.45. Schools Transmission. Mr. John

10.0. Schools Transmission. Mr. John

10.15. Schools Transmission. Mr. John

10.30. Schools Transmission. Mr. John

THURSDAY, Nov. 5th.

11.45. The Station Pianoforte Quartet

12.0. The Station Pianoforte Quartet

12.15. The Station Pianoforte Quartet

12.30. The Station Pianoforte Quartet

12.45. The Station Pianoforte Quartet

1.0. The Station Pianoforte Quartet

1.15. The Station Pianoforte Quartet

1.30. The Station Pianoforte Quartet

1.45. The Station Pianoforte Quartet

2.0. The Station Pianoforte Quartet

2.15. The Station Pianoforte Quartet

2.30. The Station Pianoforte Quartet

2.45. The Station Pianoforte Quartet

3.0. The Station Pianoforte Quartet

3.15. The Station Pianoforte Quartet

3.30. The Station Pianoforte Quartet

3.45. The Station Pianoforte Quartet

4.0. The Station Pianoforte Quartet

4.15. The Station Pianoforte Quartet

4.30. The Station Pianoforte Quartet

4.45. The Station Pianoforte Quartet

5.0. The Station Pianoforte Quartet

5.15. The Station Pianoforte Quartet

5.30. The Station Pianoforte Quartet

5.45. The Station Pianoforte Quartet

6.0. The Station Pianoforte Quartet

6.15. The Station Pianoforte Quartet

6.30. The Station Pianoforte Quartet

6.45. The Station Pianoforte Quartet

7.0. The Station Pianoforte Quartet

7.15. The Station Pianoforte Quartet

7.30. The Station Pianoforte Quartet

7.45. The Station Pianoforte Quartet

8.0. The Station Pianoforte Quartet

8.15. The Station Pianoforte Quartet

8.30. The Station Pianoforte Quartet

8.45. The Station Pianoforte Quartet

9.0. The Station Pianoforte Quartet

9.15. The Station Pianoforte Quartet

9.30. The Station Pianoforte Quartet

9.45. The Station Pianoforte Quartet

10.0. The Station Pianoforte Quartet

10.15. The Station Pianoforte Quartet

10.30. The Station Pianoforte Quartet

10.30.—Close down.

11.0.—Close down.

10.45.—Close down.

10.45.—Close down.

(Continued on the next page)

CARDIFF PROGRAMMES.

(Continued from the previous page)

- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- SATURDAY, Nov. 7th.**
- 12.30. 1.30. Lunch (and Music from the Carlton Restaurant).
- 2.30. Organ Recital relayed from the Park Hall Cinema, Park Avenue.
- 3.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 3.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 4.00. **SUNSHINE BALL** (Continued).
- 4.30. Close down.
- 5.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 5.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 6.00. **SUNSHINE BALL** (Continued).
- 6.30. Close down.
- 7.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 7.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 8.00. **SUNSHINE BALL** (Continued).
- 8.30. Close down.
- 9.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 9.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 10.00. **SUNSHINE BALL** (Continued).
- 10.30. Close down.
- 11.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 11.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 12.00. **SUNSHINE BALL** (Continued).
- 12.30. Close down.

SATURDAY, Nov. 7th.

- 12.30. 1.30. Lunch (and Music from the Carlton Restaurant).
- 2.30. Organ Recital relayed from the Park Hall Cinema, Park Avenue.

- 3.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 3.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 4.00. **SUNSHINE BALL** (Continued).
- 4.30. Close down.
- 5.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 5.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 6.00. **SUNSHINE BALL** (Continued).
- 6.30. Close down.
- 7.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 7.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 8.00. **SUNSHINE BALL** (Continued).
- 8.30. Close down.
- 9.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 9.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 10.00. **SUNSHINE BALL** (Continued).
- 10.30. Close down.
- 11.00. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 11.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 12.00. **SUNSHINE BALL** (Continued).
- 12.30. Close down.
- SUNDAY, November 1st.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- MONDAY, November 2nd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- TUESDAY, November 3rd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- WEDNESDAY, November 4th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- THURSDAY, November 5th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- FRIDAY, November 6th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- SATURDAY, November 7th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.

CARDIFF NEWS.

A SERIES of talks for farmers and others interested in agriculture are being given at Cardiff and the autumn months. The speakers will have an opportunity of hearing Professor Barker, Director of the Research Station at Long Ashton, Bristol, and contributed to the programme on previous occasions. Although it has only been established for a few years, the series has already done much valuable work for growers and has been well received throughout the country, and the talks will doubtless prove exceptionally useful.

In addition to the speakers from Long Ashton, Principal J. C. Newham of the Monmouthshire Agricultural Institute, will also address listeners.

SSX

Swansea Programmes.

482 M

Week Beginning Sunday, November 1st

- SUNDAY, November 1st.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- MONDAY, November 2nd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- TUESDAY, November 3rd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- WEDNESDAY, November 4th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- THURSDAY, November 5th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- FRIDAY, November 6th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- SATURDAY, November 7th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.

- SUNDAY, November 1st.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- MONDAY, November 2nd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- TUESDAY, November 3rd.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- WEDNESDAY, November 4th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- THURSDAY, November 5th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- FRIDAY, November 6th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.
- SATURDAY, November 7th.**
- 10.15. **THE CHORUS.** *Chorus from "The Boat Song"* by J. C. Griffith-Jones. S.B. from Swansea.
- 10.30. **WEATHER FORECAST and NEWS.** S.B. from London.
- 11.00. **SUNSHINE BALL** (Continued).
- 11.30. Close down.

2ZY
378 M.

MANCHESTER PROGRAMMES.

Week Beginning
November 1st.

The letters 'S.B.' printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Davenport) Programme will be found on page 255.

SUNDAY, Nov. 1st.

A Well-Known Wind Quintet THE MANCHESTER WIND

JOS. PH. LAIRD (Flute)
STEVEN WHITTAKER

HARRY MORTIMER

ARCHIE CAMDEN (Bassoon),
OTTO PARKER (Horn),
ISABEL IANSON (Soprano),
KLINTON SHEPHERD

3.30. THE QUINNET
Quintet in D. Onslow
ISABEL IANSON

THE QUINNET
Miniature Characteristic Suite
K. IANSON

My Father Debussy
THE QUINNET

Suite in B Flat Lefebvre
ISABEL IANSON

The Shepherd's Song Godard
You Don't Remove Your Feet

THE QUINNET
Pae Pae
The

THE QUINNET
Dying Embers O. M.

THE QUINNET
The

8.10. Mr. S. G. HONEY: Talk to

8.10. Mr. S. G. HONEY: Talk to

8.10. Mr. S. G. HONEY: Talk to

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8.10. Mr. S. G. HONEY: Talk to

8.10. Mr. S. G. HONEY: Talk to

8.10. Mr. S. G. HONEY: Talk to

THE OCTET
"March of the Dwarfs"
Dances

"Benedictus"
REGINALD WHITEHEAD

"Thun Sa th"
"But Who, Messiah"
THE OCTET

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10.0. WEATHER FORECAST and
NEWS. S.B. from London.
PM. JULIAN S. HIXLEY

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Week Beginning
November 1st

TABLE 1

ARTH. R. WILLES

Thou Hast B.
watched Me S. Coleridge.
Thou Art Risen, Taylor
My Beloved

A Bright Half-Hour.
RONALD GILKLEY
(Entertainer at the Piano).
—WEATHER FORECAST and
NEWS S.B. from London.
Tou out To K S.B. from London,
and News
B. Station Tugue.
—THE SAVOY BANDS S.B.
from London.
—Close down.

To An Obligato
 STONEY WRIGHT
 STRING ORAL STRA
 "Lain du Bol" CHILL
 GORDON BRYAN
 Tango, -- -- Affr. at a 4
 Oriental March 1 1 1 1
 Etude in E, Op. 10, No. 3
 Etude in C, Op. 10, No. 7
 JOHN HENRY and
 BLOSSOM
 "The Story of Lady Genta
 R they Koota
 THE ORCHE STRA,
 Two Hungarian Dances Brahms
 0.-WEATHER FORECAST and
 NEWS. N.B. from London
 Ministry of Health Talk, Dr S H
 DAUKES, "Finger Signals on
 the Health Line," S.B. from
 1. 1. 1.
 Local News
 30. "Programme S.H. from London
 (Close down)

THE Manchester Wind Quintet, who are playing at the Manchester Studio on the afternoon of Sunday November 1st, have done much to alter the attitude of wind-instrumentists. Their art and ensemble playing has made their performances a highlight throughout the North of England. Each of these five talented artists is a principal in the famous Huddersfield Organ.

On Monday, November 2nd, an interesting visitor to the studio will be Mr. Cecil Roberts, who will broadcast a short story of his own composition entitled "The Silver Pool." Mr. Roberts, the author of "Summer" and "Summer Sunset," is a novelist still in the very first stages, and has attracted a considerable amount of attention by his brilliant writing. * Mr Roberts is a traveller of wide experience and has just returned from a tour of North Africa.

Mr. Albert Hardie, who is to play piano-forte solos in the evening programme on November 5th, is an O'ham artist and a winner of the Chappell Gold Medal at the Royal Manchester College of Music. In the same programme, listeners will have the opportunity of hearing Mr. Arthur Wakes, the principal tenor of the Manchester Cathedral, and already an established favourite on the wireless.

FRIDAY, Nov. 6th.

11.30 Concert by the Station
Quartet
4.40 Miss B. Handshaw, "The Ro-
mantic Part of Manchester
4.45 The "Over" in Panto
performed by J. Meadows, Ed-
ward Masterson (Harrison
5. CHILDREN'S CORAL
Pat Baines Orchestra, relayed
from the Manchester Evening
Herald Wireless Exhibition
at the City Hall
6.30.—Mr N. D. Power: Boy Scouts'
Bulletin. S.B. from London
6.45 The "Over" in Panto
7. WEATHER FORECAST and
NEWS. S.B. from London
Market Prices for Farmers S.B.
from London.
7.1 Mr S. HANSON COOK. A.A.
7.30 THE HALL OF FAME
Free Trade Hall
S.B. to all Stations
MUSIC BY THE STATION
QUARTET
SUNDAY, NOV. 25, 1917. M. 11.30

1.15-2.0.—Music relayed from the
 State Café
 2.25.—School Transmission: The Rev.
 J. Shepherd, M.A. Travel Talk
 (5). "Luxor"—The Tombs of the
 Kings
 3.45.—The Sunlight Trio
 4.0.—Mr Alan Giff "The Novels of
 Frank Swannerton
 4.15.—Tea-time Concert: The Station
 Quartet and William Thomas
 (Tenor).
 5.15.—CHILDREN'S CORNER.
 6.0.—Music by the Majestic Celebrity
 Orchestra (Municipal Director,
 Gerald W. Bright), relayed from
 the Hotel Majestic, St Anne's
 on the Sea.
 7.0.—WEATHER FORECAST and
 NEWS. S.B. from London
 A Summary of the Weather
 Forecast for the Week. A Half an
 hour.
 7.15.—Mr F. A. HAN "Antique Ex-
 positions in Egypt and Assyria"
 7.30.—Mr. S. A. L. L. "The New Bi-
 ble."
 Musical Interlude S.B. from
 London.
 7.40.—Mr G. A. ATKINSON "Seen
 on the Screen" S.B. from
 London.

SATURDAY, Nov. 7th.

30 Lecture by Mr. Moses Baritz on
Tone Poems, with Gram-
mar of English and
345. Auto-Piano Recital by J.
Meadows.
40. Miss Joan Whithorn, "All Ha-
lowe'en."
415 The Dancers.
MANN'S JAZZ BAND
DANCE BAND.
Vocal Interludes by
CLARE ALEXANDER
515 CITIZENS' TURNER
60 The Royal Orchestral Society
The "Mars" Suite
The "Mars" Suite
at 8.15
7.00—WEATHER FORECAST
NEWS. N.B. from London
Radio Society Talk S.B. 8.00
4.15
7.15 Mr. F. STACEY LUTHER
8.00 Special Concert.

STOP PRESS

TUESDAY, November 10th.

It is hoped to give the famous trial scene from "David Copperfield" on this evening from the Studio, with famous literary, dramatic and legal luminaries. Mr. Philip Snowden will broadcast later in the evening. The Mary Tattoo performance in the London Studio, originally fixed for November 10, has now been transferred to the 11th.

WEDNESDAY, November 11th.

Armistice Day. An address by the Archbishop of Canterbury will be relayed from Canterbury Cathedral during the evening. The programme will include Sir Edward Elgar's "For the Fallen," conducted by the composer in the Studio.

THURSDAY, November 12th

The National Institute of Industrial Psychology will be holding a social festival dinner at the Grosvenor this evening, and in the presence of the Prince of Wales and Mr. H. Thomas, M. P., will be broadcast.

FRIDAY, November 13th.

The programme this day will run 3 days in all, at the engineers' apartment, to pick up and relay to listeners from the Boston Reception Station. Not only will they "dodge about the Continent of Europe, but they will possibly attempt to receive some AMERICAN stations.

On this night, too, it is hoped (but we must only whisper it) to broadcast one of the most famous revue stars for his first time.

SATURDAY, November 14th

The B.B.C. birthday, and as it should be celebrated, the Staff will provide a concert.

Monday Experimental Transmissions for amateur wireless and news will be discontinued for the present.

Song, 'Cello and Piano.
ETTRUDE JOHNSON
(Harp)
ARTHUR WILKIE (Tenor).
JOAN WILLIS (Solo 'Cello).
ALBERT HARDIE
(Solo Transferte)
ALFRED HARDIE
Prelude and Fugue in C Sharp
Back
"Spinning Song" Mendelssohn
"Hark! Hark! the Lark" Schubert 1 and 2
ETTRUDE JOHNSON
"The Rose Embraves
the Nightingale"
Hymn to the Sun
The Golden Lock
and
The Golden Heron
"By the Sea"
JOAN WILLIS
Prelude Bach
Preludes Alford & Harcourt
Cello Bach
ARTHUR WILKIE
Entrance Tchaikovsky
On Wings of Song Macdowell
"The Dream" Rubinstein
ALBERT HARDIE
Five Studies from Op. 25 Chopin
Bird Study Henzell
The Lark Dukak & Dukak
Valse in E Minor Chopin
ETTRUDE JOHNSON
"Aurora" Lalo
"Chanson Légère" B. Krieger
"Chanson" Brébory
JOAN WILLIS
"Oriental Dance" Markham
"Tarantella" Paganini

Special Concert.
Provided by the Station
in aid of
THE NICHOLS HOSPITAL
BOYS HOLIDAY FUND
Relayed from the Roundworth
Hall.
ENID CRUICKSHANK
(Contralto).
GORDON BRYAN
(Solo Pianoforte).
JOHN HENRY and
GLOSSOM
THE STATION AUGMENTED
ORCHESTRA
Conductor, T. H. MORRISON
THE ORCHESTRA
Overture, "Ray Blas"
Mendelssohn
ENID CRUICKSHANK
(Ar to Lin. 2 Point Pro-
logue) 1st song
GORDON BRYAN
Two Movements from Suite, En
Hr. 1st song
The
A
de Muzella
THE ORCHESTRA
Kaiser Suite
The
The Lament .. The Cal
of the "Clara."
JOHN HENRY
Will Probably Sing
ENID CRUICKSHANK
"Indolence" .. Anthony Collins
"Dawn Song" Eric Foggy
"A Summer Night During Thomas

WIRELESS EXHIBITION
at the City Hall
Including
HARRY HCFWELL
(Baritone)
EMILY HILTON (Soprano)
ARTHUR KNOWLES
With His Musical Saw.
S. E. TODD
The New Exhibition
SYBIL GORDON (Soubrette)
In their popular waltzes
and
B. Noques by the
STATION DRAMATIC
COMPANY
Supported by the
REVUE CHORUS
and
LATHAN & CO. (LIMITED)
OF LONDON
Presented by
VICTOR SMYTH
10.0 — WEATHER FORECAST and
NEWS & B. from London
Mr F. MITCHELL, M.P.
M.P. About British Home
durag. & B. from London.
Local News
10.30 THE SAVOY BANDS & B.
from London
11.0 — Close down

5NO
404 M.

NEWCASTLE PROGRAMMES.

Week Beginning
November 1st.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 256

SUNDAY, Nov. 1st.

The Instruments of the Orchestra.
1. The Clarinet.

Presented in a Recital by
LLOYD P. THORPE
A. J. M. VALL (Soprano)
J. S. FARRINGHAM
EDGAR L. BAINTON

2. THE STATION ORCHESTRA

3. THE ORCHESTRA

Overture, "The Lark" (Clarinet)

A. J. M. VALL (Soprano)

Clarinet with a Violin

4. HAYDN P. DRAPER and DOUGLAS

5. ALFRED M. VALL and

"The Lark" (Clarinet)

6. HAYDN P. DRAPER.

7. EDGAR L. BAINTON.

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207. EDGAR L. BAINTON.

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209. EDGAR L. BAINTON.

210. HAYDN P. DRAPER and

211. EDGAR L. BAINTON.

212. HAYDN P. DRAPER and

213. EDGAR L. BAINTON.

214. HAYDN P. DRAPER and

215. EDGAR L. BAINTON.

216. HAYDN P. DRAPER and

217. EDGAR L. BAINTON.

218. HAYDN P. DRAPER and

219. EDGAR L. BAINTON.

220. HAYDN P. DRAPER and

221. EDGAR L. BAINTON.

222. HAYDN P. DRAPER and

223. EDGAR L. BAINTON.

224. HAYDN P. DRAPER and

225. EDGAR L. BAINTON.

226. HAYDN P. DRAPER and

227. EDGAR L. BAINTON.

228. HAYDN P. DRAPER and

229. EDGAR L. BAINTON.

230. HAYDN P. DRAPER and

231. EDGAR L. BAINTON.

232. HAYDN P. DRAPER and

233. EDGAR L. BAINTON.

234. HAYDN P. DRAPER and

235. EDGAR L. BAINTON.

2BD
495 M.

ABERDEEN PROGRAMMES.

Week Beginning
November 1st

The letters S.B. printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programme will be found on page 266.

SUNDAY, Nov. 1st.

Mainly Instrumental.

ALEXANDER M. GREGOR.

JULIEN ROSETTI.

7.45 THE ORCHESTRA.
Overture, "The Swan Lake" (Tchaikovsky).

ALEXANDER M. GREGOR.
Piano, "The Swan Lake" (Tchaikovsky).

JULIEN ROSETTI.
Piano, "The Swan Lake" (Tchaikovsky).

8.15 ALEXANDER M. GREGOR.
Piano, "The Swan Lake" (Tchaikovsky).

"Prophet" Rensky Kormkoo Krouder.

JULIEN ROSETTI.
Concerto in A Minor, Op. 10, No. 3.

THE ORCHESTRA.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

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Services.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

Services.
Piano, "The Swan Lake" (Tchaikovsky).

1. "Les Cloches de Corneville."
A Comic Opera by Robert P. A.
Arranged by David J. Thomson.
Soprano, ALEXANDER M. GREGOR.
Tenor, ALEX. McCREMIE (Tenor).
Baritone, HECTOR MUNRO (Baritone).
Bass, DAVID TAYLOR (Baritone).
W. G. A. M. E. R. (Baritone).
H. E. D. O. R. A. L. (Baritone).
THE WIRELESS ORCHESTRA.
ARTHUR COLLINGWOOD.
Miscellaneous Half-Hour.
The Wireless Orchestra.
A Norwegian Epistle.
Weather Forecast and News.
J. O. CAMERON (Baritone).
"The Swan Lake" (Tchaikovsky).
"In the Mountains" (P. A. B.).
"Prologue" (Tchaikovsky).
"Song of the Tormentor" (A. B.).
"An Old English Love Song" (P. A. B.).
Close down.

3. "Les Cloches de Corneville."
A Comic Opera by Robert P. A.
Arranged by David J. Thomson.

Soprano, ALEXANDER M. GREGOR.
Tenor, ALEX. McCREMIE (Tenor).

Baritone, HECTOR MUNRO (Baritone).
Bass, DAVID TAYLOR (Baritone).

W. G. A. M. E. R. (Baritone).
H. E. D. O. R. A. L. (Baritone).

THE WIRELESS ORCHESTRA.
ARTHUR COLLINGWOOD.

Miscellaneous Half-Hour.
The Wireless Orchestra.

A Norwegian Epistle.
Weather Forecast and News.

J. O. CAMERON (Baritone).
"The Swan Lake" (Tchaikovsky).

"In the Mountains" (P. A. B.).
"Prologue" (Tchaikovsky).

"Song of the Tormentor" (A. B.).
"An Old English Love Song" (P. A. B.).

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

1. "Les Cloches de Corneville."
A Comic Opera by Robert P. A.
Arranged by David J. Thomson.
Soprano, ALEXANDER M. GREGOR.
Tenor, ALEX. McCREMIE (Tenor).
Baritone, HECTOR MUNRO (Baritone).
Bass, DAVID TAYLOR (Baritone).
W. G. A. M. E. R. (Baritone).
H. E. D. O. R. A. L. (Baritone).
THE WIRELESS ORCHESTRA.
ARTHUR COLLINGWOOD.
Miscellaneous Half-Hour.
The Wireless Orchestra.
A Norwegian Epistle.
Weather Forecast and News.
J. O. CAMERON (Baritone).
"The Swan Lake" (Tchaikovsky).
"In the Mountains" (P. A. B.).
"Prologue" (Tchaikovsky).
"Song of the Tormentor" (A. B.).
"An Old English Love Song" (P. A. B.).
Close down.

3. "Les Cloches de Corneville."
A Comic Opera by Robert P. A.
Arranged by David J. Thomson.

Soprano, ALEXANDER M. GREGOR.
Tenor, ALEX. McCREMIE (Tenor).

Baritone, HECTOR MUNRO (Baritone).
Bass, DAVID TAYLOR (Baritone).

W. G. A. M. E. R. (Baritone).
H. E. D. O. R. A. L. (Baritone).

THE WIRELESS ORCHESTRA.
ARTHUR COLLINGWOOD.

Miscellaneous Half-Hour.
The Wireless Orchestra.

A Norwegian Epistle.
Weather Forecast and News.

J. O. CAMERON (Baritone).
"The Swan Lake" (Tchaikovsky).

"In the Mountains" (P. A. B.).
"Prologue" (Tchaikovsky).

"Song of the Tormentor" (A. B.).
"An Old English Love Song" (P. A. B.).

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

Close down.

WEATHER FORECAST and
NEWS. S.B. from London.

7.45 Mr. STENSON COOKE. A.A.
Piano, "The Swan Lake" (Tchaikovsky).

THE ORCHESTRA.
Piano, "The Swan Lake" (Tchaikovsky).

Vocal and Instrumental.
ALICE VAUGHAN (Contralto).
GORDON BRYAN (Pianoforte).
THE WIRELESS ORCHESTRA.

8.15 ALICE VAUGHAN.
My Sweet Repose (Schubert).
See Maria (Schubert).

GORDON BRYAN.
Hungarian Rhapsody (Liszt).

THE ORCHESTRA.
Overture, "The Swan Lake" (Tchaikovsky).

ALICE VAUGHAN.
"O That It Were So" (Bridge).
"Not a Happy Day" (Bridge).

Three Little Songs.
"When the Swallows" (M. Valerie W.).
"Let Us Part" (M. Valerie W.).

GORDON BRYAN.
"Waltz" (M. Valerie W.).
"The Swan Lake" (Tchaikovsky).

"Hardy Gurdy Man" (M. Valerie W.).
"Loudon Bridge" (M. Valerie W.).

"The Swan Lake" (Tchaikovsky).
"The Swan Lake" (Tchaikovsky).

"The Swan Lake" (Tchaikovsky).
"The Swan Lake" (Tchaikovsky).

10.0 WEATHER FORECAST and
NEWS. S.B. from London.

10.30 THE SAVOY BANDS. S.B.
from London.

12.0 Close down.

FRIDAY, Nov. 6th.

1.0 Special School Transmission.
Mr. William Swanwick. F.R.C.O.
A.B.M. "Music—A General
Talk." The Wireless Orchestra.
Three Duets from "The Pina
of Puck" (Leggins). Mr. W.
Perrival Westell, F.R.C., "The
Life Story of the Music."

4.15 Mr. W. J. Swanwick. A.A.
Clark (Conrad).

6.15 CHILDREN'S CORNER.
Gramophone Music.

8.15 Farmers' Advice Corner. Con-
ducted by Mr. Don G. Munro,
M.A., B.S.

9.15 Agony and Ecstasy.
Shedman's Symphony Orches-
tra, relayed from the Electric
Theatre.

10.0 WEATHER FORECAST and
NEWS. S.B. from London.
A Summary of the Wireless Papers
for the Week. S.B. from Lon-
don.

(Continued on the next page.)

TUESDAY, Nov. 3rd.

3.45 Mrs. V. F. Swanwick. F.R.C.O.
A.B.M. "Music—A General
Talk." The Wireless Orchestra.
Three Duets from "The Pina
of Puck" (Leggins). Mr. W.
Perrival Westell, F.R.C., "The
Life Story of the Music."

6.15 CHILDREN'S CORNER.
Gramophone Music.

8.15 Farmers' Advice Corner. Con-
ducted by Mr. Don G. Munro,
M.A., B.S.

9.15 Agony and Ecstasy.
Shedman's Symphony Orches-
tra, relayed from the Electric
Theatre.

10.0 WEATHER FORECAST and
NEWS. S.B. from London.
A Summary of the Wireless Papers
for the Week. S.B. from Lon-
don.

THURSDAY, Nov. 5th.

3.45 Mrs. V. F. Swanwick. F.R.C.O.
A.B.M. "Music—A General
Talk." The Wireless Orchestra.
Three Duets from "The Pina
of Puck" (Leggins). Mr. W.
Perrival Westell, F.R.C., "The
Life Story of the Music."

6.15 CHILDREN'S CORNER.
Gramophone Music.

8.15 Farmers' Advice Corner. Con-
ducted by Mr. Don G. Munro,
M.A., B.S.

9.15 Agony and Ecstasy.
Shedman's Symphony Orches-
tra, relayed from the Electric
Theatre.

10.0 WEATHER FORECAST and
NEWS. S.B. from London.
A Summary of the Wireless Papers
for the Week. S.B. from Lon-
don.

MONDAY, Nov. 2nd.

1.0 Gramophone Music.

3.45 Mrs. V. F. Swanwick. F.R.C.O.
A.B.M. "Music—A General
Talk." The Wireless Orchestra.
Three Duets from "The Pina
of Puck" (Leggins). Mr. W.
Perrival Westell, F.R.C., "The
Life Story of the Music."

6.15 CHILDREN'S CORNER.
Gramophone Music.

8.15 Farmers' Advice Corner. Con-
ducted by Mr. Don G. Munro,
M.A., B.S.

ABERDEEN PROGRAMMES.

(Continued from the previous page.)

7.15.—Football Topics by Mr. PETER G. GUNY.

7.30.—Musical Interludes. S.B. from London.

7.40.—Mr. G. A. ATKINSON "Song on the Screen" S.B. from London.

Dance Tunes of Many Lands. Bold Old and New.

THE WIRELESS ORCHESTRA.

DANCE ORCHESTRA.

Conductor,

A. COLLINGWOOD.

8.0.—ARTHUR COLLINGWOOD, "Dance Tunes, Old and New ORCHESTRA.

Polonaises in A Major Chopin.

Poland { Mazur from Opera, "Halka" Moniusko.

Germany { "Mazur" (Jupiter Symphony) Mozart.

Norway { "Bourrée" and "Hornpipe" Handel.

Hungary { "Sarabande" (Holberg Suite) Grieg.

Spain { "Two Hungarian Dances" Brahms.

Austria { "Fandango" Arriaga.

Germany { "Suite" Ronald Hirt.

Germany { "Bine Danube" Wieda.

Germany { "Minuet in G" Beethoven.

Germany { "Chaconne" Tchaikovsky.

Germany { "Bourrée" from 3rd Suite, Bach.

Germany { "Minuet in G" Beethoven.

Germany { "Chaconne" Tchaikovsky.

Germany { "Bourrée" from 3rd Suite, Bach.

Germany { "Minuet in G" Beethoven.

Germany { "Chaconne" Tchaikovsky.

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Germany { "Minuet in G" Beethoven.

Germany { "Chaconne" Tchaikovsky.

Germany { "Bourrée" from 3rd Suite, Bach.

Germany { "Minuet in G" Beethoven.

Germany { "Chaconne" Tchaikovsky.

Germany { "Bourrée" from 3rd Suite, Bach.

Germany { "Minuet in G" Beethoven.

land). "Guy Fawkes and the Gunpowder Plot"—Belarajava and the Charge of the Light Brigade.

6.30.—Steedman's Symphony Orchestra, relayed from the Electric Theatre.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Radio Society Talk. S.B. from London.

7.30.—"TOSCA" (Act II). Relayed from Manchester Opera House. S.B. from London.

Quartet and Entertainers.

THE MUSIC STRING.

QUARTET.

ANDRE MANGEOT (1st Violin).

AFNAY J. BURLY (2nd Violin).

BORIS PECKER (Viola).

JOHN BARRIOLLI (Cello).

JEAN PAUL and LEONIE LASCELLES.

Entertainers.

THE QUARTET.

Two Fancies for Four Strings. Purcell, 1680.

Variations On a Folk Tune. Wood, 1915.

6.30.—JEAN PAUL and LEONIE LASCELLES.

Introduce a Piano and Them selves.

8.55.—THE QUARTET.

String Quartet in E Flat Major. Haydn.

9.15.—JEAN PAUL and LEONIE LASCELLES.

"When You and I Were Seven Years Old."

"If You Hadn't Gone Away."

"Wonderful Men."

"Tell All the World."

Thayer and Parsons.

JEAN PAUL and LEONIE LASCELLES.

Check the Clock.

THE QUARTET.

Three Pieces for Piano and Voice.

"March of the Little Soldier."

"Post-Box."

"Sir Roger de Coverley."

"By the Tarn."

10.0-12.0.—Programme S.B. from London.

ABERDEEN NEWS.

ON Sunday, November 1st, Mr. Robert Watson is to make another trip from Glasgow to Aberdeen, and will take part in the latter station's programme in the afternoon. Mr. Watson, who is one of the foremost baritone in Scotland, is a popular singer with Aberdeen listeners. Equally popular is the pianist of that afternoon, Mr. James Rosetti. He has been a good friend to this station when the land lines between Glasgow and Aberdeen have taken it into their heads to break down!

Mr. Walter Swenson the conductor at the evening concert (which is to be S.B. to Edinburgh and Dundee from the Music Hall, Aberdeen), is one of the leading figures amongst musical people in the City. Since coming to Aberdeen some years ago, his activities have increased, and he is now attached in an official capacity to the University, and has had to give up the conductorship of Choral Societies in at least one neighbouring town.

2EH Edinburgh Programmes. 328 M.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.

3.30-5.30.—Programme S.B. from London.

5.30.—Religious Service. Conducted by Mr. H. F. LECHMERE TAYLOR, M.D., of the Edinburgh Musical Society. Assisted by Mr. CAIRNS CHILDREN'S CORNER.

9.0.—WEATHER FORECAST and NEWS. S.B. from London.

9.15-10.15.—Programme S.B. from Aberdeen.

MONDAY, November 2nd.

3.30.—Patrick Thomson's Orchestra.

4.0.—Afternoon Talk.

4.15.—Patrick Thomson's Orchestra.

4.45.—CHILDREN'S CORNER.

5.0.—Light Music.

6.15.—Programme S.B. from London.

7.40.—P. G. BAKKALA, F.R.S., F.R.S. Nobel Laureate, "Heart and Soul."

8.0-11.0.—Programme S.B. from London.

TUESDAY, November 3rd.

11.30-12.30.—Gramophone Records.

1.0.—The Station Pianoforte Trio.

4.0.—Afternoon Talk.

4.15.—The Band of the Edinburgh Palace de Danse.

5.15.—CHILDREN'S CORNER.

6.0.—Children's Letters.

6.15-12.0.—Programme S.B. from London.

WEDNESDAY, November 4th.

3.30.—The Station Pianoforte Trio.

3.30.—Talk to Schools. Sir Leslie.

4.0.—Afternoon Talk.

4.15.—The Band of the Edinburgh Palace de Danse.

5.15.—CHILDREN'S CORNER.

6.0.—Children's Letters.

6.15-12.0.—Programme S.B. from London.

7.40.—Mr. HARRY TOWNEND.

8.0.—Programme S.B. from Glasgow.

9.30.—"Tannhäuser" Act III (Fugue). Performed by the B.N.O.C. Relayed from the Opera House.

10.30.—WEATHER FORECAST and NEWS. Relayed from London.

11.0.—THE BAND of the DUNE.

12.0.—THE BAND of the DUNE.

THURSDAY, November 5th.

11.30-12.30.—Gramophone Records.

1.0.—The Station Pianoforte Trio.

4.15.—Patrick Thomson's Orchestra.

5.15.—CHILDREN'S CORNER.

6.0.—Children's Letters.

6.15.—Programme S.B. from London.

6.40.—Mr. Ludovic McLellan Mann, F.R.S. S.B. from Glasgow.

7.0-12.0.—Programme S.B. from London.

FRIDAY, November 6th.

2.0 noon.—Rectorial Address to the Students of Edinburgh University by the Rt. Hon. STANLEY J. TWIN.

3.30.—The Station Pianoforte Trio.

4.0.—Afternoon Talk.

4.15.—Patrick Thomson's Orchestra.

5.15.—CHILDREN'S CORNER.

6.0.—Children's Letters.

6.15.—Programme S.B. from London.

7.30.—Programme S.B. from London.

A Chamber Music Evening.

With Songs.

MOLLY RICHARDSON.

ELDER CUNNINGHAM.

THE STATION STRING.

WALDO JANNON (1st Violin).

HERBERT MOR (2nd Violin).

RAHARD MUIR (Viola).

CHESTER HENDERSON (Violoncello).

THE QUARTET.

Quartet in A Major, Op. 41, No. 1.

MOLLY RICHARDSON.

"On Wings of Song" Mendelssohn.

"Orpheus and His Lute."

"Heracles" Corelli.

THE QUARTET.

Quartet in A Major (Continuation).

MOLLY RICHARDSON.

"Oh, Yes, Just So" (Phaethon and Pan).

"Jock the Fish."

"Orpheus and His Lute."

ELDER CUNNINGHAM.

"Oh, That It Were So."

"On Wings of Song."

"In Sheltered Vale" arr. Moffin.

"The Bluebird" Dark.

MOLLY RICHARDSON.

"My Treasure" Treva.

"The Bluebird" Dark.

ELDER CUNNINGHAM.

"Copac" F. White.

"Dream Canoe" W. H. Squire.

10.0-10.30.—Programme S.B. from London.

10.30.—THE QUARTET.

Quartet in C Major, Op. 33, No. 3.

11.0-11.30.—Interval.

11.30-12.0.—THE BAND of the DUNE.

12.0.—THE BAND of the DUNE.

SATURDAY, November 7th.

3.30.—Patrick Thomson's Orchestra.

4.0.—Afternoon Talk.

4.15.—The Band of the Dundee Palace de Danse.

5.15.—CHILDREN'S CORNER.

6.0.—Children's Letters.

6.15-12.0.—Programme S.B. from London.

GLASGOW PROGRAMMES.

(Continued from the previous page.)

10.30. Albert le Zep. French Talk.
Wireless Quartet. George
& Martin (Tenors).
Overture. The Merry Wives of
Windsor.
11.30. Musical Interlude. S.B. from
London.
12.30. PATRICK J. McLEOD.
NEWS.
1.30. WORK.
2.30. THE ORNITHOLOGICAL
SOCIETY.
3.30. THE MUSIC SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

1.30. THE MUSIC SOCIETY.
2.30. THE MUSIC SOCIETY.
3.30. THE MUSIC SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

SATURDAY, Nov. 7th.

10.30. The Wireless Quartet. Hugh K.
11.30. PATRICK J. McLEOD.
12.30. NEWS.
1.30. WORK.
2.30. THE ORNITHOLOGICAL
SOCIETY.
3.30. THE MUSIC SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

Conducted by
HERBERT A. CARRUTHERS.
THE ORCHESTRA.
Overture. The Merry Wives of
Windsor.
7.40. MAJOR ARTHUR J. McLEOD.
8.40. NEWS.
9.40. WORK.
10.40. THE ORNITHOLOGICAL
SOCIETY.
11.40. THE MUSIC SOCIETY.
12.40. THE MUSIC SOCIETY.

GLASGOW NEWS.

MR. CHARLES R. GIBSON, F.R.S.E., whose series of
afternoon talks to schools from Glasgow
School of Music, will be giving a talk to
the Glasgow for three years, and has
acted as chairman of the Board of
Trade Advisory Committee on Juvenile
Delinquency. He is now engaged
in writing a second book on the subject.
The Glasgow for three years, and has
acted as chairman of the Board of
Trade Advisory Committee on Juvenile
Delinquency. He is now engaged
in writing a second book on the subject.
The Glasgow for three years, and has
acted as chairman of the Board of
Trade Advisory Committee on Juvenile
Delinquency. He is now engaged
in writing a second book on the subject.

Dundee Programmes.

331 M.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.
1.30-5.30. Programme S.B. from
London.
8.30. Service.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

MONDAY, November 2nd.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

TUESDAY, November 3rd.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

WEDNESDAY, November 4th.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

THURSDAY, November 5th.
1.30-5.30. Programme S.B. from
London.
8.30. Service.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

FRIDAY, November 6th.
1.30. NEWS.
2.30. WORK.
3.30. THE ORNITHOLOGICAL
SOCIETY.
4.30. SEALS LECTURE RECITAL.
5.30. THE MUSIC SOCIETY.
6.30. SEALS LECTURE RECITAL.
7.30. THE MUSIC SOCIETY.
8.30. THE MUSIC SOCIETY.
9.30. THE MUSIC SOCIETY.
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SATURDAY, November 7th.
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10.30. THE MUSIC SOCIETY.
11.30. THE MUSIC SOCIETY.
12.30. THE MUSIC SOCIETY.

5NG Nottingham Programmes. 326 M. 5PY

Week Beginning Sunday, November 1st.

SUNDAY November 1st
3.30-5.30. Programmes S.B. from London.
8.0-10.30. London.

MONDAY, November 2nd
11.30-12.30. Gramophone Records (Dance and Song Songs).
3.45. The Maida Café Orchestra conductor Frederick Bottomley.
4.45. Afternoon Topics.
5.15. CHILDREN'S CORNER.
6.30. Children's Letters.
7.0. Tenor Corner.
7.15. Programmes S.B. from London.
8.40. Mr. H. VASSALL, M.A., F.R.S., "Familiar Houses and Churches of the East Midlands" (4) Region of the Church.
8.0-11.0. Programmes S.B. from London.

TUESDAY, November 3rd.
11.30-12.30. Gramophone Records (Vocal and Instrumental).
2.45. Lyons' Café Orchestra: Conductor, Brasseay Eytan.
4.45. Afternoon Topics.
5.0. CHILDREN'S CORNER.
6.30. Children's Letters.
7.0. Tenor Corner.
7.15. Programmes S.B. from London.

WEDNESDAY, November 4th.
11.30-12.30. Gramophone Records (Classical).
3.45. The Maida Café Orchestra conductor, Frederick Bottomley.
4.45. Afternoon Topics.
5.0. CHILDREN'S CORNER.
6.30. Children's Letters.
7.0. Tenor Corner.
7.15. Programmes S.B. from London.
8.40. Prof. R. M. HEWITT, M.A. America—Some Impressions of the Middle West" (2).
8.0-11.0. Programmes S.B. from London.

THURSDAY, November 5th.
1.30-12.30. Gramophone Records (Dance and Song Songs).
3.35. Transmission to Schools: Miss E. G. Thompson. "Irish Legends."
3.45. Lyons' Café Orchestra: Conductor, Brasseay Eytan.
4.45. Afternoon Topics.
5.15. CHILDREN'S CORNER.
6.30. Children's Letters.
7.0. Tenor Corner.
7.15. Programmes S.B. from London.
8.40. Boy Scouts' Corner.
8.0-12.0. Programmes S.B. from London.

FRIDAY, November 6th.
1.30-12.30. Gramophone Records (Request Day).
2.45. Lyons' Café Orchestra: Conductor, Brasseay Eytan.
4.45. Afternoon Topics.
5.0. CHILDREN'S CORNER.
6.30. Children's Letters.
7.0. Tenor Corner.
7.15. Programmes S.B. from London.

An Evening of Music and Plays.
WYNNE AJELLO (Soprano).
ROBERT SILVESTER (Violin).
LESLIE B. TAYLOR (Pianoforte).
MARK ME LERN Baritone.
THE NOTTINGHAM HARMONY SOCIETY
Under the direction of **F. A. B. IN SADDLER**

RUBY BARLOW and EVERARD GUILFORD (In Plays).
ROBERT SILVESTER (Lapins Viennois) .. Kresler.
Prelude and Allegro .. Kresler.

WYNNE AJELLO
Let's Have the Gentle Lark .. Bishop.
Chanson Inconnue .. Kresler.
LESLIE B. TAYLOR
"Tempe di Bella" .. Kresler.
Harpsichord Sonata in .. Kresler.
Mour .. Kresler.
Mouvements in E .. Kresler.
Butterfly .. Kresler.
"SOUTH EAST AND SOUTH WEST"
A Duologue by Vera Beringer .. Kresler.
Gertrude Miggins .. Kresler.

RUBY BARLOW
The Hon. Arthur Cunningham .. Kresler.
EVERARD GUILFORD
Scene—A Boat in a London Park .. Kresler.
MARK MELLERS and THE GLEE SOCIETY
Songs of the Sea .. Kresler.

"THE BRASS DOOR KNOB"
A Spy Play by Mathew Boulton .. Kresler.
Mrs. Bradbury .. Kresler.
Mr. Hawker, The Spy .. Kresler.
EVERARD GUILFORD
Scene—The Bricklayer .. Kresler.
ROBERT SILVESTER
Prelude .. Kresler.
From the Canoebrake .. Kresler.
On Wings of Song .. Kresler.
WYNNE AJELLO
"O Charming Bird" .. Kresler.
Little Princess, Look Up! .. Kresler.

LESLIE B. TAYLOR
Sonata Op. 57 (Appassionata), 2nd and 3rd Movements .. Kresler.
WEATHER FORECAST and NEWS .. Kresler.
Mystery .. Kresler.
Talk .. Kresler.
Dr. S. H. DAIKES .. Kresler.
Dinner .. Kresler.
from London .. Kresler.
ROBERT SILVESTER
Slavonic Dance in F Major .. Kresler.
Turkish March .. Kresler.
WYNNE AJELLO
"Musetta's Waltz" (La Bohème) .. Kresler.
"I Love .. Kresler.
"O Luce di Quasi" .. Kresler.
"L'Amor di Chausson" .. Kresler.

LESLIE B. TAYLOR
Arabesque .. Kresler.
Dance .. Kresler.
Schubert .. Kresler.
11.0-11.15. Interval.
11.15. THE SAVANNAS BAND
Relayed from the Palais de Danse.
12.0. Close down.

SATURDAY, November 7th.
3.45. The Savannas Band, relayed from the Palais de Danse.
5.0. CHILDREN'S CORNER.
5.15. Children's Letters.
6.0. Tenor Corner.
6.15. Programmes S.B. from London.
6.30. Mr. Frank Hoald (John o' Trent): "Outdoor Topics."
6.45. 12.0. Programmes S.B. from London.

Plymouth Programmes. 338 M.

Week Beginning Sunday, November 1st.

SUNDAY, November 1st.
3.30-5.30. Programmes S.B. from London.
8.0-10.30. London.

Popular Sunday Evening Service.
Relayed from the Guildhall.
How Lovely Are Thy .. Kresler.
Hymn: There is a Land .. Kresler.
Deight .. Kresler.
Address by the Rev. P. .. Kresler.
ROBERT SILVESTER .. Kresler.
well Congregational Church.
Hymn: "What a Friend We Have in Jesus."
Anthem: "My Soul Truly Waiteth" .. Kresler.
Hymn: "Holy Father in Thy Mercy" (A and M. No. 695).

MONDAY, November 2nd.
11.30-12.30. Gramophone Records.
4.0. "Motoring for Women" (5), by Delius Elgar.
4.15. The Royal Hotel Trio: Musical Director, Albert Fulbrook.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. The New Palladium Cinema Orchestra.
7.0-11.0. Programmes S.B. from London.

TUESDAY, November 3rd.
4.0. Afternoon Talk.
4.15. The Royal Hotel Trio.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. Boy Scouts' Corner.
6.45. The New Palladium Cinema Orchestra.
7.0-12.0. Programmes S.B. from London.

WEDNESDAY, November 4th.
11.30-12.30. Gramophone Records.
4.0. "The Youth of England" (5), by Marion Yeallott.
4.15. The Royal Hotel Trio.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. The New Palladium Cinema Orchestra.
7.0-12.0. Programmes S.B. from London.
7.40. Mr. ERIC J. FATTISON.
"Modern History France in the 19th Century" .. Kresler.
8.0-11.30. Programmes S.B. from London.

THURSDAY, November 5th.
4.0. Afternoon Talk.
4.15. The Royal Hotel Trio.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. The New Palladium Cinema Orchestra.
7.0-12.0. Programmes S.B. from London.

FRIDAY, November 6th.
3.30. Talks to Schools: Mr. A. P. Street. "Recollections of a Photographer." Musical Director, Mr. J. Case. Stage Business.
4.0. French Talk .. Kresler.
Notre Dame du Rancy, by .. Kresler.
4.15. The Royal Hotel Trio.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. The New Palladium Cinema Orchestra.
7.0-7.15. Programmes S.B. from London.
7.15. Mr. R. A. J. WALLIN .. Kresler.

7.30-8.0. Programmes S.B. from London.

A Programme of "The West Country"
MARGARET UPWARD
LINDA HARRIS (Contralto).
ARTHUR MARTEN (Tenor).
AMY CAMPBELL (Solo Violoncello).
STANLEY ORR (Solo Pianoforte).
HARRY KINGDON (Entertainer).
STANLEY OKI.
Rondeau Brilliant in E Flat Weber.
"The Sea" .. Kresler.
MARGARET UPWARD.
"Memories of You" .. Kresler.
Hoyden Wood.
"The Fairy Flute" .. Kresler.
"Just Because the Violets" .. Kresler.

ARTHUR MARTEN
"Lovely Devoted Kiss" .. Kresler.
"Tarrystock Goosey Vair" .. Kresler.
AMY CAMPBELL.
Dance .. Kresler.
"Chant du Menestrel" .. Kresler.
HARRY KINGDON.
Linda Harris.
"Drink to Me of a Traditional, arr. Quilter.
"Over the Mountains" .. Kresler.
"New Steps" .. Kresler.

Interlude "Producta" by "ADELPHOS"
MARGARET UPWARD.
"The Dream Musical" .. Kresler.
"I Have a Flaming Air" .. Kresler.
"Star Vase" .. Kresler.
STANLEY ORR.
"Sunderland" .. Kresler.
"La Chanson de l'Anglois" .. Kresler.

LINDA HARRIS
"Red Devon by the Sea" .. Kresler.
"Sink, Red Sun" .. Kresler.
"Here in the Quiet Hills" .. Kresler.
"The Wayfarer's Night Song" .. Kresler.
HARRY KINGDON.
"Entertainers Again" .. Kresler.
AMY CAMPBELL.
"Chansonette" .. Kresler.
"Tantale" .. Kresler.
ARTHUR MARTEN.
"Devon For Me" .. Kresler.
"Dear Devon Lane" .. Kresler.

10.0-10.30. Programmes S.B. from London.
10.30. "In Lighter Vale."
ETHEL HAMILTON AKASTER.
FLORIAN ELLIOTT and **JOHN R. YS** (Entertainers).
11.0. Close down.

SATURDAY, November 7th.
4.0. Ramble in the West Country" .. Kresler.
4.15. The Royal Hotel Trio.
5.15. Children's Letters.
5.30. CHILDREN'S CORNER.
6.0. Programmes from Daventry.
6.30. The New Palladium Cinema Orchestra.
7.0-12.0. Programmes S.B. from London.



MR HAPPYMAN
EXPLAINS

DO AS I DO



Enjoy Your Evenings

ONE of the great pleasures of life is to spend a happy evening with friends at home. There is a keenness on the part of everybody to make things a success.

With the coming of broadcasting, I foresaw the advantages of radio music for such occasions, but my first attempts were a failure. Somehow my set would not rise to the occasion. Impure reproduction and lack of volume spoil the anticipated enjoyment.

To-day, I can invite my friends with pride to spend a real radio evening at my home. The problem of that little extra power with purity that makes all the difference in the world was solved by a D.F.A. MASTER VALVE.

You, too, can enjoy full pure radio reception if you demand

Mullard

THE MASTER VALVE

Mullard D.F.A. Master
Valves give increased
volume with clarity



Ask any wireless dealer for leaflet V.R.26, for complete Range of Mullard Valves.



Advt. The Mullard Wireless Service Co. Ltd., Balham, London, S.W.12.

"THE EFFICIENT MIND"

Free Book That Everyone Should Read

A BOOK has been published which everyone who wishes to "get on" in life should read. The book is entitled "The Efficient Mind" and contains a full description of the famous Pelman Course of Mental Training, which is enabling so many people at the present time to increase their Earning Power, to rise to Higher Positions in Business and Profession, and to be ready to improve their all-round mental powers.

"I have received a few extra six letters every day from women who have picked up the book."

"My salary has increased over 200 per cent during the last 18 months."
SALESMAN (H.16,540).

"I am in a much better financial position, having had several increases in salary. All this I attribute to Pelmanism."
SHOP ASSISTANT (C.27,529).

"An all-round regeneration. Effort is becoming habit, the inward urge is getting a chance, and thriving wonderfully. Lesson 2 did the trick! Concentration is much better and interest sustained. I have changed from an easy-going, take-it-for-granted sort, to a man with a purpose and joy of achievement; and I can see that others are observing the change to my gain."
DOCTOR (K.30,108).

"Since taking the Course I have more than trebled my income, which is due solely to your teaching."
CLERK (L.18,159).

"Apart from the mental and physical benefits, which are very great, the Course has been a very profitable one, as I have since had two substantial additions to my salary."
CASHIER (B.19,268).

"I have increased my salary 85% since taking the Course and improved myself intellectually and physically. If anyone had told me they would have improved themselves as I have done, I should never have believed it."
INVOICE CLERK (B.W.175).

"Recently I was sent to Newcastle to organise the depot. I am succeeding where two of my predecessors failed. I attribute my success to the Pelman methods."
SALES MANAGER (R.18,128).

"I realise that the Pelman System of Mind and Memory Training is more valuable than gold, and bless the day I commenced the Course."
MACHINE WORKER (L.26,155).

Every reader who wishes to make the fullest use of the powers waiting to be developed in his or her mind should get a copy of "The Efficient Mind."

This book shows you how, by devoting a few minutes daily to a simple course of Pelman Mind Training, you can increase your Mental Efficiency, improve your Memory, widen your interests, and develop just those qualities which will enable you to succeed in life.

Just write to-day (using the coupon printed on this page) to the Pelman Institute, 95, Princes House, Bloomsbury Street, London, W.C.1, and a copy of "The Efficient Mind" will be posted to you by return, free of all cost, with full particulars of the system that has done so much for others and the benefits of which are now obtainable by you.



Well, dear ... were absolutely right ... That course of Pelmanism was the finest thing I ever ...

Why He Was Made Manager

He was young and ambitious. He took his work seriously. On the advice of his wife, he took up Pelmanism, spent an interesting half an hour every evening with the "Little Grey Books," and enjoyed working out the exercises. His efficiency, enthusiasm, and mental alertness attracted attention. He became confidential secretary to the Managing Director. He made several valuable suggestions which were adopted in the business. As a consequence, he was promoted over the heads of several of his seniors to the position of Manager. In the evening he returned home, treading on air to tell his wife what this wonderful Course of mind-training had done for him.

Hundreds of such cases could be quoted from the reports received by the Pelman Institute. Some will be found in the book. You can obtain free of charge to-day.

Practise Pelmanism for half an hour every evening—or on three nights a week—and you will develop just those qualities which will mark you out for speedy promotion.

You will develop Self-Confidence, Initiative, Concentration, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Directive Ability, Personality, and a Reliable Memory. You will harness those faculties which have slipped so many; you will double your Efficiency, and consequently your Earning Power.

"I would like to put it on record," writes a Clerk, "that since taking the Pelman Course I have doubled my salary, which I attribute entirely to Pelmanism."

There is nothing difficult about Pelmanism. Indeed, it is a most fascinating mental recreation—just the thing for the evenings when more arduous studies are apt to be distasteful. The fee is small, can be paid, if desired, in instalments, and will be repaid to you over and over again in your increased Earning Power.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives.

Their letters make wonderful reading. They show how Pelmanism has increased their Efficiency in every way—how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own and more than hold their own in the fierce competition of Business and the Profession—how it has developed their speaking powers—how it has increased their Earning Power sevenfold and tenfold—how it has enabled them to realise their aims, dreams, and ambitions.

THE WAY TO PROMOTION

Don't stay in the rut! Let Pelmanism show you the way to promotion and successful achievement. Let it increase your efficiency and help you earn a larger income. It has done this for others—let it help you in the same way. Write in the box place for a copy of "The Efficient Mind." It will be sent you free of cost or obligation, and will tell you just what Pelmanism is and what it will do for you. Send for this book to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Use this coupon to-day—or call—and you will receive the book and full particulars by return of post, FREE OF COST.

POST THIS FREE COUPON TO-DAY

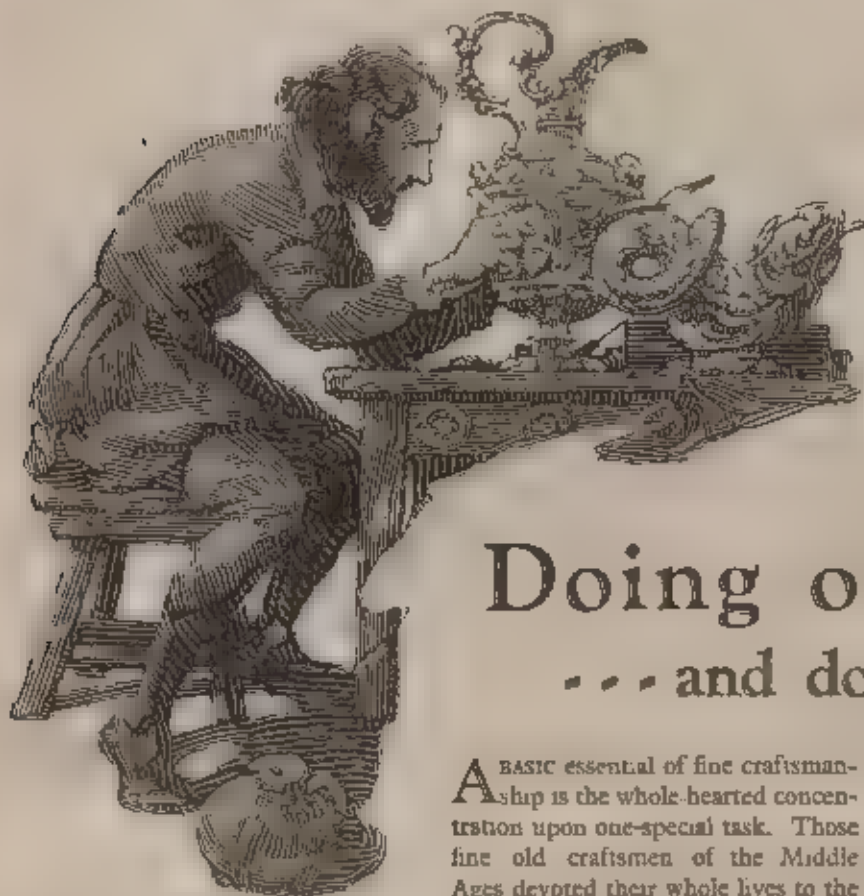
To THE PELMAN INSTITUTE,
95, Pelman House,
Bloomsbury Street,
London, W.C.1.

Sir, Please send me, free, a copy of "The Efficient Mind" with full particulars of the system for a Course of Pelmanism.

Name

Address

If Coupon is sent in an OPEN envelope it only needs a stamp. All correspondence is confidential.



Doing one thing ... and doing it well

A BASIC essential of fine craftsmanship is the whole-hearted concentration upon one special task. Those fine old craftsmen of the Middle Ages devoted their whole lives to the betterment of their craft. They possessed the right spirit.

The same understanding can be observed among the ivory carvers of Japan, the metal workers of India, and the watch-makers of Switzerland. They all carry on the traditions of their fathers for generation after generation. Truly they realise that doing one thing and doing it well inevitably spells success. Among wireless enthusiasts throughout the country the name Cossor has also been associated with the basic idea of doing one job and doing it well.

Cossor Valves are the *only* contribution to the wireless industry by A. C. Cossor, Ltd. And here again specialisation has brought success. For many years Cossor has been making valves—always experimenting, always aiming to effect

improvements. Each year has seen the standard of performance slowly—but surely—raised. Each year finds Cossor more determined to remain true to its self-imposed task.

Three years ago the research work on the Cossor hood-shaped Anode and Grid and the arched filament was completed. Its inventors were fully convinced that for increased sensitiveness, durability and tonal purity these principles possessed immense possibilities. And they resolved to concentrate upon their development.

What has happened has been wireless history. From a new valve with a sale of a few hundreds a week, the wireless industry has watched Cossor sales leap upward until to-day it enjoys the distinction of being by far the most popular British Valve.

Once again it has been proved that the public is always ready to recognise an honestly made article—and, once having recognised it, loyally continues its support.



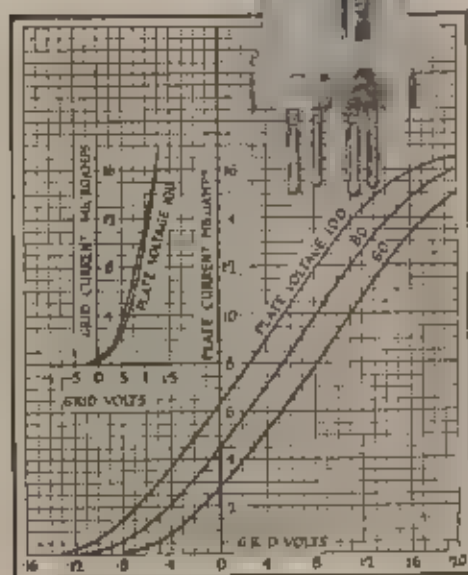
The Wundell Duff Emmitter
Voltage 2.5 volts Consumption 100 m.p.
Wt for Detector and I.F. 14
Wt for H.F. amplification 14

The Cossor Loud Speaker Valve W3
Voltage 2.5 volts Consumption 5 amp.
Power 10/6

Cossor

a 3 Volt Power Valve

PRICE
22/6



THE B6 Valve, whilst possessing similar characteristics to the B.T.H. Type B4 Valve, is designed for use with dry batteries and can be operated in the same circuit with the B5 Valve. The combination of B5 Valves for H.F. and detector stages with B6 Valves for the L.F. stages means efficiency and economy. Below are given the electrical characteristics which contribute to the excellence of the B6 Valve.

Filament Voltage	-	-	-	2.8 volts
Filament Current	-	-	-	0.12 amp
Anode Voltage	-	-	-	40 to 120 volts
Anode Resistance	-	-	-	12,000 ohms

Remember, a three valve set, fitted with two B5 valves and one B6 valve, requires no 0.14 of an ampere for its operation

B.T.H. Radio Valves

General Purpose		Power Amplifying	
R	Filament Voltage 4 Volts Filament Current 0.1 Amp Max. Plate Voltage 100 Volts	8/	B4 Filament Voltage 6 Volts Filament Current 0.15 Amp Max. Plate Voltage 110 Volts
B3	Filament Voltage 1.8 Volts Filament Current 0.35 Amp Max. Plate Voltage 80 Volts	14/	B6 Filament Voltage 2.8 Volts Filament Current 0.12 Amp Max. Plate Voltage 120 Volts
B5	Filament Voltage 2.8 Volts Filament Current 0.06 Amp Max. Plate Voltage 80 Volts	16/6	B7 Filament Voltage 6 Volts Filament Current 0.06 Amp Max. Plate Voltage 110 Volts
			22/6
			22/6
			24/6

Insist on B.T.H.—the Best of ALL



THE FIRST WIRELESS LOUD SPEAKER WAS A BROWN



Greater volume and better tone than many costing twice as much.

TO those who have been accustomed to believing that a miniature Loud Speaker must, of necessity, be productive of little more than a whisper this wonderful new Brown H.4 comes as a revelation.

Its generous volume and its unsurpassed purity of tone are due solely to the application of the famous Brown tuned reed principles of reproduction. Super-sensitive to a degree, it is the only miniature Loud Speaker capable of giving, at a comfortable strength, perfect reproduction at a price within the reach of all. The Brown H.4 will, for example, give a volume of sound adequate for the average small room from any 2-valve Receiver within 15 to 20 miles from a B.B.C. Station.

Although its price is so low, the H.4 is manufactured to conform to typical Brown standards of accuracy. Its handsome symmetrical appearance and its solidity of construction bespeak the quality product. Your Dealer can show you a complete range of the new Brown Loud Speakers at prices to suit all pockets—ask him for a demonstration. Afterwards you'll agree that the superb Brown has no competitor.

The new H.4

A miniature Loud Speaker
with a volume of sound
equivalent to that of a
large speaker, and a
purity of tone which
is a revelation.

It is the only
miniature Loud
Speaker which
can give a volume
of sound adequate
for the average
small room from
any 2-valve Receiver
within 15 to 20
miles from a B.B.C.
Station.

30/-

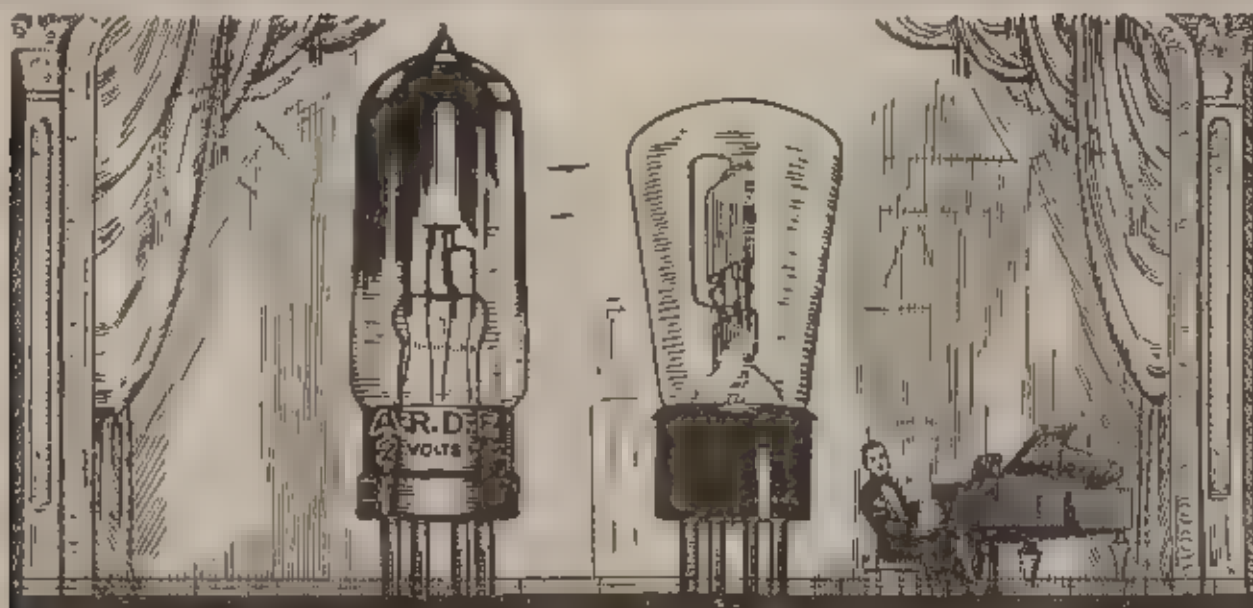
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Cross House, Western Road, Newcastle.

BRITISH

Brown

THROUGHOUT



Ideal Entertainment by the Ediswan Troupe

P.V. 6: Hallo! Fancy meeting you!
I am surprised!

A.R.D.E.: I'm more surprised at your surprise. You should know better by now. We Ediswans always find each other in the end.

P.V. 6: That's true my dear; but we seem to have found each other remarkably quickly in this case. Mr. Owner has only had this set a fortnight, and already you're here, and Miss "Other Valve" has gone!

A.R.D.E.: Good for you—and for him! Couldn't you get on with the lady?

P.V. 6: I did my best. But she was very trying. However, I'm

always chivalrous—it's in the family. We seem to do more for other valves than for ourselves.

A.R.D.E.: They need it. We—we always work well together.

P.V. 6: Of course, my dear. But then, we know each other so well, and are so sure of each other's abilities that——well, it *can't* work. It's pleasure!

A.R.D.E.: That's true and now, I hear F.L.——the Eiffel Tower. Let's get Mr. Owner some pleasure Ready?

P.V. 6: Ever——till the end of my life——

A.R.D.E.: Which is, naturally, a long way off!

EDISWAN VALVES

ALWAYS GIVE A GOOD PERFORMANCE.

AT ALL WIRELESS DEALERS.

THE EDISON SWAN ELECTRIC COMPANY, LIMITED, 123-125, Queen Victoria Street, London E.C.4.



Will Improve
ANY Set



A two-valve Burndept Loud Speaker Installation £12 complete

THIS equipment gives loud speaker results 20 to 25 miles from a main broadcast station, and about 100 miles from Daventry. The price of £12 0s. 0d. covers the cost of the complete equipment—an Ethophone-Duplex Receiver, with two bright Burndept Super Valves (type H.L. 565) and coils for 300-500 metres, an Ethovox Junior Loud Speaker, a 6-volt 30-amp. hour accumulator, a 60-volt high-tension battery, and complete aërial equipment—and includes a licence fee of 25s.

The whole installation can be fitted up within a few hours of purchase. It is very simple to operate and gives splendid results. The tone is good, and the volume of sound is ample for average requirements. Demonstrations can be arranged. Send the coupon below for further particulars.

The Burndept Range includes everything for radio reception, from components to complete installations.

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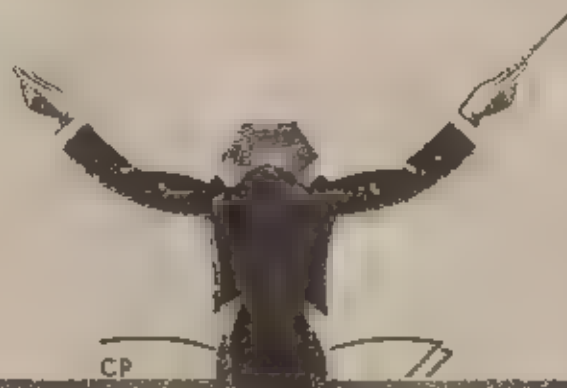
Please send me Publication No. 272, describing your two-valve installation for £12 0s. 0d. complete

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"Radio Times," 30.10.25.



The conductor brings all the beauty out of the music. He makes all the details clear. He hushes some instruments so that others may speak out loud. And as the Conductor makes the best of his band, so do the Cosmos Valves make the very best of your set—whichever set it be. Cosmos Valves are a great wireless luxury.



DE 11 (Diode) Radio Valve
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This combines remarkably efficient rectification with good high and low frequency amplification and works successfully off a single 2 volt accumulator or dry batteries.



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This type is an excellent "General Purpose" valve which gives brilliant results. It combines the advantages of other high and low frequency valves in the one valve.

TYPE S.P.18. A real two volt power valve. Price 12/6

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From all Wireless Traders

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Proprietors: Metropolitan-Fishers Electric Company, Ltd.

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that Every Wireless User should read

IS

The Wireless and Radio Review 3th edn. of 1914 cat. vnr World

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IT is the *complete* wireless newspaper. Every phase and aspect of the subject is properly covered and the interests of all classes of users are considered. It gives the latest news of broadcasting developments and of technical progress. Its readers are always well informed on all wireless matters.

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SUPER THREE-VALVE CABINET £7-12-0

Inclusive of H.T. Battery and Marconi Royalty Paid

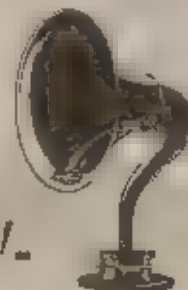
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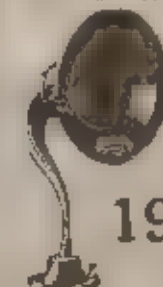
Super 3 mounted in a handsome cabinet. Circuit contains H.F. Valve detector and I.F. Valve. Loud speaker range 30-40 miles. Price complete with H.T. Battery and 4 A.H. Accumulator 25/- 3 Loudspeaker Valves 2 6/- pair of headphones 6/- Aerial and insulator 3 6/- **£10 6 6**. Usual Price **£16 16 6**. The set may be ordered with or without any of the accessories mentioned, allowance being made for those not required.

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A first-class full-size Loud Speaker, capable of filling the largest room with clear distortionless speech or music. Handsome appearance, with a perfect finish. Adjustable diaphragm. Fit in the window and post it with remittance. The Volutone will then be forwarded to you carriage forward, packing free, on seven days' approval.



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→ **Quality apparatus at low cost** ←

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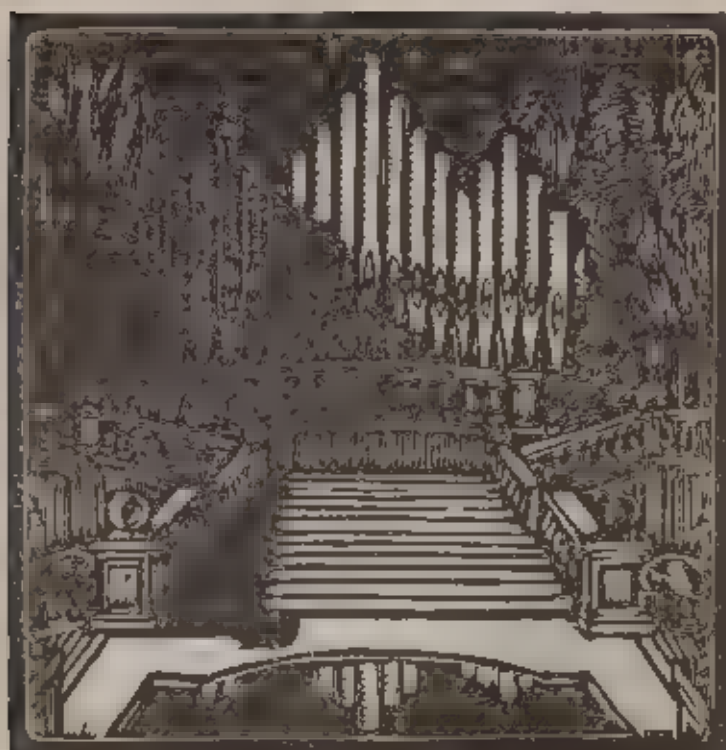
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Y. 514



OH STAR OF EVE!

THERE'S melody in music. You carry the melody away with you and sing it or hum it to yourself when you like. But melody is only the half of music. The other half is harmony. All the parts singing together, just as all the stars join to make the grand composition of the star-lit sky.

The Cosmos Radio Valve set is a great harmonic instrument. It gives full value to each and every part which the composer wrote in to produce the great ensemble at which he was aiming. It is this width and depth and colour of reproduction which gives the musician the delight which he feels and shows under the spell of the Cosmos Radio Valve Set. And though you may not account yourself a skilled musician, its marvellous reproduction will equally delight you.

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3-Valve Set £8.5.0; 5-Valve Set from £22.5.0;

without accessories, but including royalties

From all Wireless Dealers

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The only firm to supply the Cosmos Radio Valve Set.

The Amplion Pedigree

The reason why the AMPLION is unassumingly the first Radio Loud Speaker, and is known as the World's Standard, is that the AMPLION is not merely produced to meet a need, but it is the only one which has been produced in a way which makes it a standard of construction.

Thirty-eight years ago . . .

In 1887 Mr. Alfred Graham demonstrated the first practical Loud Speaker.

In 1893 GRAHAM Loud Speakers placed upon the market.

In 1894 First used in the R.N. Navy Transmitters as a phonograph for Loud Speaker reproduction.

In 1896 Naval Telephones developed and adopted by the Admiralty after severe and extensive testing.

In 1898 Waterproof Loud Speaker patented. First used on board many warships and on land in vessels of the Royal Navy and the Army.

In 1902 Complete Loud Speaker installations on the Royal Navy plan, erected on warships as sole means of communication.

In 1906 The most extensive naval installation in the world, including an exchange system between H.M. Dreadnought.

Onwards Graham Loud Speakers applied to all vessels and land installations at home and abroad, ashore and afloat.

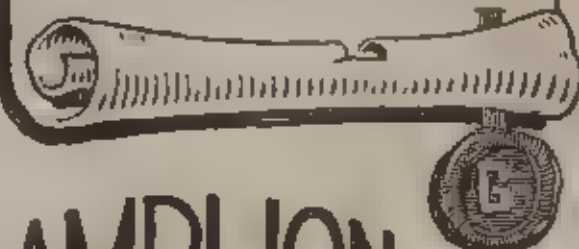
To 1919 No less than 12,000 ship installations carried out.

In 1920 AMPLION Loud Speakers produced for Wireless and AMPLION Trade Mark Registered.

In 1922 AMPLION standardized by leading manufacturers of radio apparatus.

In 1924 At Home AMPLION sales exceed those of all other makes put together.

Abroad AMPLION companies formed and Agents appointed in 48 countries where Broadcasting is in operation, ensuring world-wide distribution of an essentially British Product.



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Model
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THE WORLD'S STANDARD WIRELESS LOUD SPEAKER

Obtainable from AMPLION STOCKISTS and
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A Double Circuit Crystal Set



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A. JOHNSON-RANDALL, Staff Editor.

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A CRYSTAL RECEIVER. By A. Johnson Randall
A SINGLE-VALVE SHORT WAVE SET: By
D. J. S. Hartt, B.Sc.

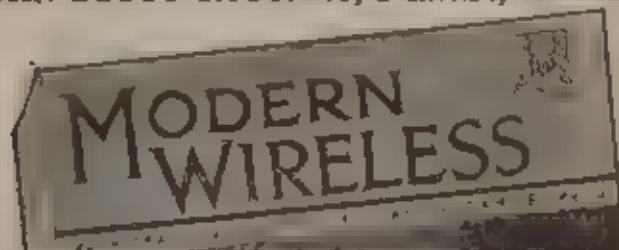
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A THREE-VALVE REFLEX SET. By J. H. Reyner, B.Sc. (Hons.), A.C.C.I., D.I.C.

A TWO-VALVE POWER AMPLIFIER. By
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EDITED BY
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Louden VALVES

THINK OF A SLOGAN
and you may
WIN A LOUD SPEAKER
or one of
12 OTHER PRIZES.

Five minutes' thought may win you one of the finest Loud Speakers on the market: the Fellows Volumee.

All you have to do is to think out an original slogan which typifies as neatly and concisely as possible any or all of the unique qualities of the Loudspeaker Valve, namely, its Silver Clear Reception, which is absolutely free from distortion, its economy in current and consumption, its long life, and the remarkable volume it gives. Forward the slogan to us with the coupon below and remittance for one or more valves, which will be despatched on receipt of application. These are the only qualifications necessary for entering.

All suggestions, which must reach us on or before November 13th, will receive equal consideration and we will award a Loudspeaker to the winner of the one which in our opinion is the most suitable and effective.

Twelve consolation prizes of 6 Dull Emitting and 6 Bright Emitting Loudens will be awarded to the originators of the twelve next best slogans. Our decision in all cases is final. All valves purchased on the coupon below are, of course, fully guaranteed.

BRIGHT EMITTERS 4/6

Type F1 (the plain Loudens) for detection and L.F. Amplification.	Filament Volts.....	4.5-5
Type F2 (the blue Loudens) for H.F. Amplification.	Filament Amps.....	0.4
	Anode Volts.....	40-80

DULL EMITTERS.

For 4-volt Accumulator **8/-**

For 6-volt Accumulator **9/-**

Type FER1 for detection and L.F. Amplification.	Filament Amps.....	0.1
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SAVE 8/8 IN THE POUND
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To The FELLOWS MAGNETO CO. LTD
Cumberland Avenue,
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Herewith Remittance value

Please forward me Loudens Valve(s) Type

..... This enables me to enter for your
Slogan Competition on conditions stated in your advertisement.

Name

Address

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Please fill in coupon in block letters and register Cash or Treasury Notes.

The Latest Wonder

AN invention of the Western Electric Company, Limited, that will put a new complexion on Loud Speaker reproduction.

The "Kono" Loud Speaker, as its name implies, has been evolved by the scientific application of two cones, with the result that absolutely faithful reproduction is assured of every musical note and complete freedom from the objectionable guttural tones associated with most Loud Speakers of the horn type.

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Price £6 6s. 0d.

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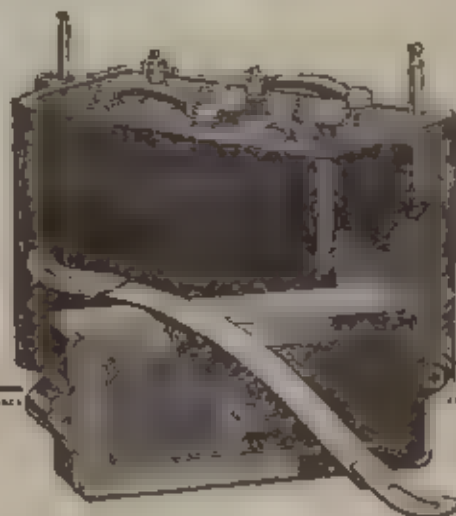
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KONO LOUD SPEAKER

Lucas Quality and Finish



Use a Lucas Battery

to obtain the best results from your set.

Lucas Radio Batteries are the outcome of careful research in our Battery Works and are manufactured under the best conditions and with the latest and most improved plant.

They are moulded in one piece from M. S. M. the new Lucas moulding system, each model being self-contained with Cover.

"MILAM" is entirely acid proof and gives great mechanical strength to the battery, which is finished with polished ebony inlay, therefore are handsome in appearance.

The large size vents are clean and effective, the terminals robust and the connectors are made of non-corrosive metal. Each battery is provided with a strong carrier which facilitates handling, a boon when it needs re-charging. 6-volt models have connections for 2, 4, or 6 volts, and it should be particularly noted that all prices include Cover and Carrier.

Write for further particulars of LUCAS RADIO BATTERIES Post Free on request from Department G.

TYPE	Volts	DIMENSIONS				V. and Interm. pressure	PRICE
RM9	6	2	3 1/2	4 1/2	in.	90 180	£4 1 6
RM5	6	1 1/2	3 1/2	4 1/2	in.	52 104	£2 16 6
RP7 6	6	9 1/2	5 1/2	9	in.	50 100	£2 15 0
RP5	6	7 1/2	5 1/2	9	in.	30 60	£2 2 0
RH5	6	5 1/2	5 1/2	5 1/2	in.	16 32	£1 9 6
RO5	6	6 1/2	3 1/2	7 1/2	in.	12 24	£1 7 6
RP7 2	2	5 1/2	2 1/2	8 1/2	in.	50 100	£1 2 6

Actual Capacities given above are at a 20 hour rate of discharge.

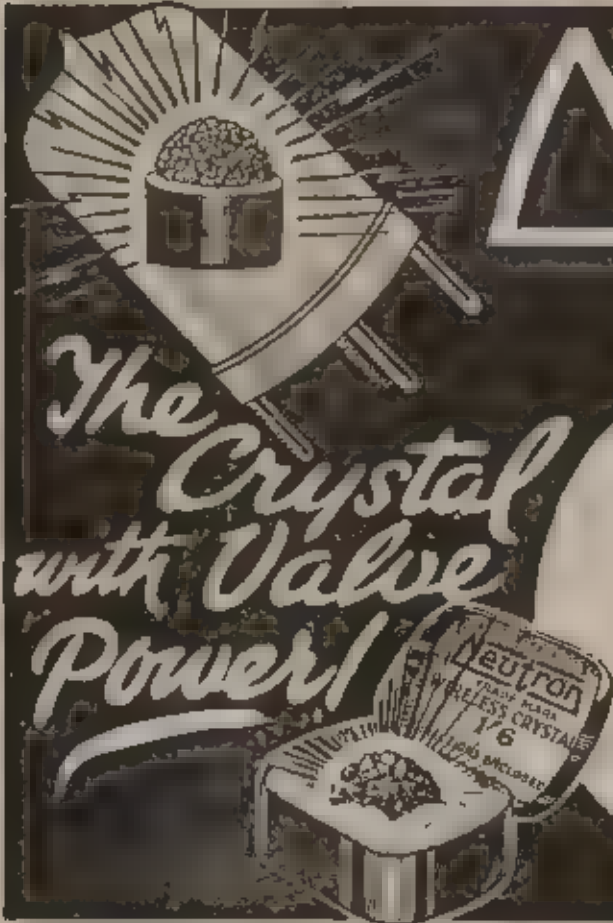
Types RH5 RO5 and RP712 are specially suitable for Dull emulsion lanterns.

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SAXON GUIDE TO WIRELESS

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SUPER EFFICIENT CRYSTAL

SINGLE VALVE SETS.

DUAL AMPLIFICATION RECEIVERS.

ONE AND TWO VALVE AMPLIFIERS.

ALSO THE VERY LATEST

TYPES OF SUPER TWO,

THREE, FOUR AND FIVE

VALVE ALL-WAVE RECEIVERS.

Price 1/3, post free.

NO SOLDERING.
NO SPECIAL TOOLS.
NO TROUBLE.

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(ALL-BRITISH)

ARE THE FINEST VALVES MADE.

They have
**THE UNIQUE FEATURE of
3 FILAMENTS**

which can be used singly, or with
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converting this Valve into a
POWER AMPLIFIER.

THE LIFE OF THREE
AT THE COST OF ONE.

FOUR IMPROVED TYPES.

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TYPE D.E.A.	PRICE 15/-
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 "Joseph" - Leo Fall
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Nov. 6
Old Temple Bar
(Founded 1878)

Fifty Years Ago

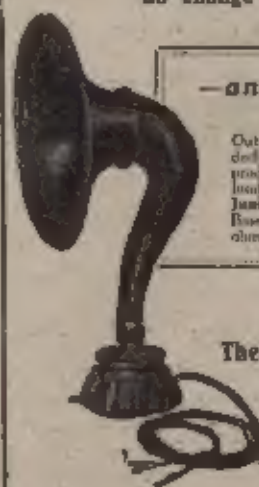
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The
LITTLE
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Large Speaker will give purity of reproduction comparable with that of its famous full-size prototype—the standard Sparta—and ample volume of sound for indoor use. The Little Sparta is no toy—nothing has been omitted which can add to its efficiency. The Perfect miniature Speaker.

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Type J, 120 ohms
Type HJ, 2,000 ohms
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50/-

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now offer their

**ALL BRITISH
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at prices and quality that
will compete with any other
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We guarantee to forward by return
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phones do not give entire satisfaction
and same are returned to us within 10 days of purchase undamaged.

SPECIFICATION:—Simple adjusted, comfortable and highly polished "Feather-
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Remember that behind this offer is the name of BONTONE, with a
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Each piece is given exhaustive tests
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A note which I am really proud of the result, they are the
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Complete with Accumulator, H.T. Battery, Aerial,
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Send to-day and enjoy broad-
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